



THE COLLEGE MUSIC SOCIETY

30TH REGIONAL CONFERENCE

SOUTHERN CHAPTER
OF
THE COLLEGE MUSIC SOCIETY

AND THE

ANNUAL CONFERENCE OF
MUSIC THEORY SOUTHEAST

PROGRAM

FEBRUARY 26–28, 2009

University of Central Florida
Orlando, Florida

ACKNOWLEDGMENTS

The Southern Chapter of The College Music Society and Music Theory Southeast wish to thank the University of Central Florida Department of Music for hosting their 2009 joint conference. Appreciation is extended to Dr. José Fernandez, Dean of the College of Arts and Humanities, Dr. Johnny Pherigo, Chair of the Department of Music, and their fine staffs for the kind accommodations.

Special thanks are extended to Dr. Keith Koons and Dr. Jay Batzner for serving as CMS local hosts and Dr. Eugene Montague for serving as Music Theory Southeast local host. Appreciation is extended to Dr. Batzner for coordinating the composers' concerts, Dr. Kristian Klefstad for coordinating the performers' concert, Dr. Richard Repp for coordinating the Full Sail University tour, Dr. Terry McRoberts for coordinating the Southern Chapter 30th Anniversary luncheon festivities, and Dr. Richard Montalto for coordinating the Southern Chapter student paper contest adjudication.

Finally, we are grateful for the kind assistance and support from The College Music Society Executive Office, especially Peter Park, Director of Professional Activities, who designed the conference program book.

CMS/MUSIC THEORY SOUTHEAST PROGRAM COMMITTEES

CMS Southern Chapter

David M. Royse (University of Tennessee, Knoxville), Chair
Jay C. Batzner (University of Central Florida)
Robert J. Damm (Mississippi State University)
Sanford E. Hinderlie (Loyola University New Orleans)
Dennis Kam (University of Miami)
Kristian I. Klefstad (Belmont University)
Terry McRoberts (Union University)
Jeremy D. Sagala (Southeastern Louisiana University)
Ann L. Silverberg (Austin Peay State University)

Music Theory Southeast

Adrian P. Childs (University of Georgia), Chair
Nancy Rogers (Florida State University), *ex officio*
Hiu-Wah Au (Appalachian State University)
Guy Capuzzo (University of North Carolina, Greensboro)
Jocelyn Neal (University of North Carolina, Chapel Hill)
Alan Theisen (Florida State University)

WELCOME FROM THE SOUTHERN CHAPTER AND MUSIC THEORY SOUTHEAST PRESIDENTS



It is a pleasure to welcome attendees to the 2009 Regional Conference of the Southern Chapter of The College Music Society, this year held jointly with Music Theory Southeast (MTSE). Through our combined efforts, we have an outstanding program featuring thirty-one paper presentations, eight posters, six lecture-recitals, three demonstrations, one panel, and one workshop, as well as two composers' concerts and one performers' concert. There will be keynote addresses by Gil Weinberg from Georgia Tech and Thomas Christensen from the University of Chicago, and a specially arranged tour of Full Sail University.

The planning for this conference has been years in the making. With our chapter's thirtieth anniversary in mind, our Program Committee wished to return to our founding roots at the University of Central Florida. We were thrilled when Keith Koons and Jay Batzner offered to serve as local hosts. We thank them and the UCF administration for their kind hospitality during this very special year in our chapter's history.

The Program Committee also thought that a joint conference with MTSE would add much to this year's gathering by broadening the program offerings and allowing important professional interactions between our memberships. We are grateful to MTSE President Nancy Rogers, Program Chair Adrian Childs, and Local Host Eugene Montague for their participation in this joint venture. We have had a great working relationship over the past year.

Finally, the Southern Chapter's 30th Anniversary Celebration will be held formally during Friday's annual luncheon. We will hear from many of our former presidents about the early years of the chapter. You are encouraged to attend this memorable event.

Best wishes for a great conference!

David M. Royse
President, Southern Chapter of The College Music Society



Dear Colleagues,

I'm delighted to welcome you to the 2009 annual meeting of Music Theory Southeast, the regional music theory society of Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia. As you will see, our program provides a snapshot of the diverse interests and approaches of music theorists today, from constructing new models of form and counterpoint to analyzing musical portrayals of femininity and insanity, and engaging musical repertoire from Baroque fugues to progressive rock. We especially look forward to Thomas Christensen's keynote address, "Tonality Before and After."

It's a pleasure to be meeting jointly this year with the Southern Chapter of The College Music Society, and I hope members of both societies will enjoy the exceptional variety of presentations and activities our joint meeting affords. I'd like to thank everyone who helped make this event possible, especially MTSE Program Committee Chair Adrian Childs, MTSE Local Arrangements Coordinator Eugene Montague, and CMS Southern Chapter President David Royse.

I hope you are warmed as much by the pleasure of collegial exchanges as by Orlando's beautiful weather.

Sincerely,

Nancy Rogers
President, Music Theory Southeast



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WELCOME FROM THE CONFERENCE HOSTS



Dear Music Professionals:

It is my pleasure to welcome you to the University of Central Florida and to the 2009 Annual Conference of the Southern Chapter of The College Music Society, meeting in conjunction with Music Theory Southeast.

The Southern Chapter of The College of Music Society was founded on the UCF Campus in 1979. The UCF community is proud to have played a part in the establishment of this chapter, and we applaud its significant growth and achievement. I congratulate you on this thirtieth anniversary of the SCCMS and wish you continued success in the future.

We are also honored that the musicians, scholars, and teachers of the Southern Chapter, along with professionals from the MTSE, have chosen to participate in these joint meetings. We appreciate the cultural and intellectual enrichment that you bring to our university by your performances and presentations.

I wish each of you a rewarding and enjoyable experience at this year's conference. Welcome to UCF and to Orlando.

Cordially yours,

John C. Hitt
President, University of Central Florida



Dear Conference Guests,

On behalf of the UCF Department of Music, we welcome all conference attendees back to the founding site of the Southern Chapter to celebrate 30 years of chapter history. We are also pleased that the CMS Southern Chapter and Music Theory Southeast are sharing this joint conference and hope for rewarding interactions for all.

We are looking forward to the opportunity to meet new people and old friends, and to share ideas with colleagues. The annual chapter conference is a wonderful opportunity to hear new works, to hear the latest scholarly research, and to hear diverse performances.

Whether you have come from near or far, we welcome you and wish you a rewarding conference.

Jay Batzner and Keith Koons,
CMS Southern Chapter Conference Hosts

Eugene Montague
MTSE Conference Host

KEYNOTE SPEAKERS



CMS Keynote Address

Friday, February 27

9:00 am

Rehearsal Hall

Expanding the Musical Experience - from the Digital to the Physical...and Back

Gil Weinberg (Georgia Institute of Technology)

Gil Weinberg is the Director of Music Technology at Georgia Institute of Technology, where he founded the Master of Science in Music Technology program and the Georgia Tech Research Center for Music Technology. He holds professorship positions in the Music Department and the College of Computation. Weinberg received his M.S. and Ph.D. degrees in Media Arts and Sciences from MIT, after co-founding and holding positions in music and media software industry in his home country of Israel.

In his academic work Weinberg attempts to expand musical expression, creativity, and learning through meaningful applications of technology. His research interests include new instruments for musical expression, musical networks, machine and robotic musicianship, sonification, and music education. Weinberg's music has been featured in festivals and concerts such as Ars Electronica, SIGGRAPH, ICMC, and NIME, and with orchestras such as Deutsches Symphonie-Orchester Berlin, the National Irish Symphony Orchestra, and the Scottish BBC Symphony. He has published more than 30 peer-reviewed papers, and his interactive musical installations have been presented in museums such as the Smithsonian Museum, Cooper-Hewitt Museum, and Boston Children's Museum. With his NSF supported robotic musicianship project, Weinberg has traveled world wide, featuring dozens of human-robot interaction concerts in Asia, Europe, and North America. Based on his most recent project—a set of musical applications for cell phones that allows novices to create music in an expressive and intuitive manner—he has established a startup company, ZooZ Mobile, which is bringing this technology to market.

From The College Music Society & Pendragon Press

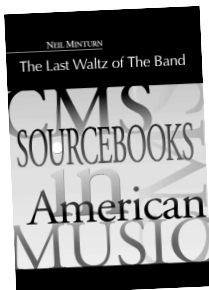
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Michael J. Budds, Editor

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Niel Minturn



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KEYNOTE SPEAKERS



MTSE Keynote Address
Saturday, February 28
3:00 pm
Visual Arts Building 146
Tonality Before and After
Thomas Christensen (University of Chicago)

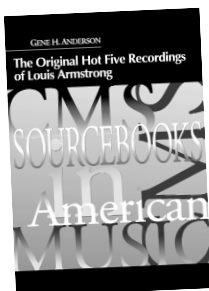
Thomas Christensen is Professor of Music and Associate Dean and Master of the Collegiate Humanities Division at the University of Chicago. He received the Ph.D. in Theory from Yale University in 1985. He has taught at Vassar College, the University of Pennsylvania, and the University of Iowa. His scholarly research centers on the history of music theory. Fundamental to his work has been a desire to situate the many intellectual frames, arguments and linguistic models used by writers in the early modern period deeply within cultural discourses. Hence, as one example, Christensen's 1993 monograph on Jean-Philippe Rameau attempted to analyze his music theory as a complex response to both the empirical as well as synthetic values of Enlightenment science. Some of his more recent work on the writings of the 17th-century savant Marin Mersenne and the 19th-century Belgian scholar Joseph Fétis has likewise sought to analyze their enigmatic writings in the light of coterminous intellectual currents and social frames. But Thomas Christensen's research is not solely focused on individual theorists. He has also attempted more synthetic surveys of problems in music theory, particularly as editor of the *Cambridge History of Western Music Theory* (published in 2003). His work has received support and recognition over the years from a variety of academic associations and funding agencies. In turn, Christensen has been an active citizen in the broader intellectual community of music scholars, with a particular interest in fostering collaborative ties with German and French colleagues in music.

From The College Music Society & Pendragon Press
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IN AMERICAN MUSIC**

Michael J. Budds, Editor

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THURSDAY, FEBRUARY 26

12:00 NOON – 5:00 PM

Rehearsal Hall Lobby

CMS Southern Regional Conference Registration

1:00 p.m.

Rehearsal Hall

Opening and Greetings

- Dr. José Fernandez, UCF Dean of the College of Arts and Humanities
- Dr. Johnny Pherigo, UCF Chair of the Department of Music
- Dr. David Royse, President, CMS Southern Chapter
- Dr. Eugene Montague, Local Host, Music Theory Southeast
- Dr. Jay Batzner, Local Host, CMS Southern Chapter
- Dr. Keith Koons, Local Host, CMS Southern Chapter

1:45–3:15 p.m.

Colbourn Hall 148

Musical Nationalism (CMS)

Session Chair: Ann Silverberg (Austin Peay State University)

1:45 P.M. *Paper: Nicolae Bretan, The Silenced Romanian Opera*

Composer

Charles E. Wood (University of Montevallo)

2:15 P.M. *Paper: Aram Khachaturian (1903–1978): A Retrospective*

David Z. Kushner (University of Florida)

2:45 P.M. *Paper: Ronald Stevenson's Hills of Home: Poetic Nature Within Scottish Nationalism*

Samantha Barnsfather (University of Florida)

1:45–3:15 p.m.

Rehearsal Hall

Performance Practices (CMS)

Session Chair: Keith Koons (University of Central Florida)

1:45 P.M. *Lecture-Recital: Contrasts: Comparisons of the Concours for Cornet and Trumpet for the Paris Conservatory, 1900–1906*

Randall Tinnin (University of North Florida)

2:15 P.M. *Paper: The Serbian Folk Brass Tradition*

Catherine Kilroe-Smith (Georgia College and State University)

2:45 P.M. *Lecture-Recital: Avant-Garde Piano Techniques of Henry Cowell and George Crumb*

Mira Kruja (Alabama A&M University)

3:30–5:30 p.m.

Colbourn Hall 148

Pedagogy and Entrepreneurship (CMS)

Session Chair: Terry McRoberts (Union University)

3:30 P.M. *Panel: An Introduction to Composition Pedagogy*

Jay C. Batzner (University of Central Florida)

Dennis Kam (University of Miami)

Jeremy D. Sagala (Southeastern Louisiana University)

4:30 P.M. *Demonstration: The Classical Musician and Entrepreneurship*

Valentin Mihai Bogdan (University of Miami)

3:30–5:30 p.m.

Rehearsal Hall

Women Composers (CMS)

Session Chair: John Robison (University of South Florida)

3:30 P.M. *Lecture-Recital: Interpreting Barbara Strozzi*

Tess Mattingly (Florida State University)

4:00 P.M. *Paper: Changing the Current Canon – Reintroducing Cecile Chaminade*

Julia Mortyakova (University of Miami)

4:30 P.M.

Paper: 'Restless Thoughts': The Musical Voices of Johanna Beyer

Kelly Ann Ball (University of Miami)

5:00 P.M. *Lecture-Recital: In Search of the Feminine Voice in Recent Piano Duets*

Marcio Bezerra (Palm Beach Atlantic University)

Estibaliz Gastesi (Palm Beach Atlantic University)

THURSDAY, FEBRUARY 26

8:00–9:30 p.m.

Rehearsal Hall

CMS Southern Chapter Composers' Concert I

Concert Manager: Jay Batzner (University of Central Florida)

Songs my Radio Taught Me Jay C. Batzner (University of Central Florida)*Awake, Under a Glass Moon* Alexander Nohai-Seaman
(Suffolk County Community College)*Splintered Refrains* Philip T. Schuessler (Champaign, Illinois)*Metamorphoses* Clifton Callender (Florida State University)*Der Sommer in Droyßig, from Sonate 'Droyßig'* Michael K. Slayton
(Vanderbilt University)*Suite for Saxophone Quartet* William M. Price
(University of Alabama at Birmingham)*Catherine's Wheel* Lansing D. McLoskey (University of Miami)

Thursday, February 26

2009 CMS Professional Development EventsAsolo Song Festival
May 18–June 12, 2009
Asolo, Italy
www.asolofestival.comInstitute on the Pedagogies of World Music Theories
May 19–23, 2009
University of Colorado-Boulder
www.music.org/pwmt.htmlInternational Spanish Music Course
June 2009
University of Kansas
Email: htintes@mozart.sc.eduPuerto Rico Conference on Music Entrepreneurship
July 27–29, 2009
Puerto Rico Conservatory of Music
www.prcome.orgCMS Argentine Tango Institute
July 20–31, 2009
Argentina
www.music.org/Argentina.htmlThe Round Table at Round Top
August 10–15, 2009
Round Top, Texas
www.roundtopfest.comCMS Pre-Conference Workshop on Music Administration
October 21, 2009
DoubleTree Hotel Portland-Lloyd Center
Portland, Oregon
www.music.org/PDXadmin.htmlCMS/ATMI Pre-Conference Technology Workshop
October 21, 2009
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www.music.org/PDXtech.html

FRIDAY, FEBRUARY 27

7:45 AM – 2:00 PM

CMS Southern Regional Conference Registration

Rehearsal Hall Lobby

9:30 – 10:30 AM

MTSE Conference Registration

Rehearsal Hall Lobby

8:00–8:55 a.m.

Colbourn Hall 148

Popular Connections (CMS)

Session Chair: Kristian Klefstad (Belmont University)

8:00 A.M.

Paper: W. C. O'Hare: Ragtime Composer

La Wanda Blakeney (University of Louisiana at Shreveport)

8:30 A.M.

Paper: Frank Herbert and Steve Harris: Fantasy and Exoticism in "Dune" and to "Tame a Land"

Brian Holder (Santa Fe Community College)

8:00–8:55 a.m.

Rehearsal Hall

Demonstration (CMS)

Session Chair: Eugene Montague (University of Central Florida)

8:00 A.M. *Demonstration: Mobile Performance Group: Teaching Advanced Musical Concepts Through Multimedia Performance*

Nathan Wolek (Stetson University)

9:00–10:00 a.m.

Rehearsal Hall

CMS Keynote Address

Session Chair: David M. Royse (University of Tennessee, Knoxville)

Expanding the Musical Experience - from the Digital to the Physical...and Back

Gil Weinberg (Georgia Institute of Technology)

10:00–10:30 a.m.

Rehearsal Hall Lobby

Complimentary Coffee Service

10:00–11:00 a.m.

Rehearsal Hall Lobby

CMS Poster Session

Session Chair: Ann Taddie (University of the Ozarks)

The Wall of Singing Axioms

Lorraine DiSimone (University of Tennessee, Knoxville)

Two Composers Passing in the Night

Robert L. Glarner (Radford University)

The Use of the Guitar in Latin American Synagogues: Case Studies from Argentina, Brazil, and Costa Rica

David N. Goldblatt (University of Florida)

Yoga for Singers

Jeremy Hunt (University of Central Florida)

Improvisation in Group Piano Curricula

Mark Laughlin (Georgia Southwestern State University)

Tonality and Chromaticism in the Third Movement of Bartok's "Concerto for Orchestra"

Peter MacDonald (Edward Waters College)

Online Music Classes: Establishing a Sense of Community in Second Life

Richard Repp (Full Sail University)

Orchestral Excerpts and Their Necessity to Future Cellists

Adriana Venturini (University of Central Florida)

FRIDAY, FEBRUARY 27

10:30 a.m.–Noon

Colbourn Hall 148

South American Traditions (CMS)

Session Chair: Robert Damm (Mississippi State University)

10:30 A.M. *Paper: The Challenge of the Contemporary Argentine Malambista: Confronting Globalization and Tradition*
Mitsuko Kawabata (University of Miami)11:00 A.M. *Paper: Two Works from South America: A Study in Cultural Contrasts*

Michelle Tabor (Tallahassee, Florida)

11:30 A.M. *Paper: M. Camargo Guarnieri—The Unknown Sonatinas*
Rosangela Yazbec Sebba (Mississippi State University)

10:30 a.m.–Noon

Rehearsal Hall

Composers and Their Works (CMS)

Session Chair: Sanford Hinderlie (Loyola University New Orleans)

10:30 A.M. *Paper: Like Father, Like Son, or Something More? Franz Strauss's "Copies" of his Son's Manuscripts*
Scott Warfield (University of Central Florida)11:00 A.M. *Lecture-Recital: Myslivec's Concerto in D Major: Influenced or Influential*

Lana Kay Johns (Mississippi State University)

Karen Lee Murphy (Mississippi State University)

11:30 A.M.

Paper: Interculturalism in the Music of Na Hyo-Shin (b. 1959)
John O. Robison (University of South Florida)

10:30 a.m.–Noon

Visual Arts Building 146

Topics in Popular Music (MTSE)

Session Chair: Jane Clendinning (Florida State University)

10:30 A.M. *Paper: Progressive Rock's Politics of Experience*
Kevin Holm-Hudson (University of Kentucky)11:00 A.M. *Paper: Five Types of Blues Scheme*

Nicholas Stoia (Duke University)

11:30 A.M. *Paper: Formal Conflict in Paul Simon's "Born in Puerto Rico"*
Anna Stephan-Robinson (New York University)

12:15–2:15 p.m.

Holiday Inn Select Orlando East (UCF)

CMS Southern Chapter 30th Anniversary Luncheon

* Registration for this event must be paid in advance via the online registration form

12:15–1:00 P.M.

Buffet Luncheon

1:00–1:45 P.M.

30th Anniversary Celebration: Reflections from Past Presidents

1:45–2:15 P.M.

2009 National Topic Discussion, "Music in a Changing Society"

Moderator: Terry McRoberts (Union University)

2:30–4:00 p.m.

Colbourn Hall 148

CMS Student Papers

Session Chair: Samantha Barnsfather (University of Florida)

2:30 P.M. *Paper: The Autobiographical Aspects in Robert Schumann's "Davidsbundler" Op.6*
Ling-fung Chan (University of Florida)3:00 P.M. *Paper: The Effects of Private Lessons on the Performance, Attitude, Motivation, Self-Concept, and Involvement of Dobyns-Bennett High School Band Members*

Abbie Williamson (University of Tennessee, Knoxville)

3:30 P.M. *Paper: Masculinity in Benjamin Britten's "Paul Bunyan"*

Kevin Crowe (University of Tennessee, Knoxville)

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FRIDAY, FEBRUARY 27

2:30–4:00 p.m. Rehearsal Hall**Multidisciplinary Perspectives (CMS)**

Session Chair: Brendan McConville (University of Tennessee, Knoxville)

2:30 P.M. *Paper: Music and Architecture: A History of Intersections*

Mikesch Muecke (Iowa State University)

Miriam Zach (University of Florida)

3:00 P.M. *Demonstration: Evolution of the Argentine Tango: A**Multidisciplinary View of the History, Theory, and Practice of the*
Guardia Nueva

Kristin Wendland (Emory University)

Kacey Link (University of Miami)

2:30–4:00 p.m. Visual Arts Building 146**Engaging the Past (MTSE)**

Session Chair: J. Daniel Jenkins (University of South Carolina)

2:30 P.M. *Paper: Out with the Old and In with the New—or—Out with*
the New and In with the Old: Voice-Leading Strategies in the First
Movement of Alfred Schnittke's Concerto for Choir

Bryn Hughes (Florida State University)

3:00 P.M. *Paper: Paul Simon's "I Do It for Your Love": Three Testimonies*
as Recorded by Paul Simon, Bill Evans, and Herbie Hancock

Bruce Dudley (Belmont University)

3:30 P.M. *Paper: Levels of Nostalgia and Narrative Collapse in the*
"Pastorale" from Tchaikovsky's "Manfred Symphony"

Joseph Kraus (Florida State University)

4:00–6:00 p.m. Full Sail University Tour* *Registration for this event must be completed in advance*4:00 P.M. *Participants meet in parking lot near Rehearsal Hall for*
*departure*4:30 P.M. *Full Sail University tour*6:00 P.M. *Return to Holiday Inn Select Orlando East (UCF)***4:30–5:30 p.m. Visual Arts Building 146****Rhythm/Meter (MTSE)**

Session Chair: Michael Buchler (Florida State University)

4:30 P.M. *Paper: Displaced Metrical Grids: Contrapuntal Dissonance in*
Bach

Justin Lavacek (Indiana University)

5:00 P.M. *Paper: From Sublime's "Santeria" to a Mozart Fantasy: Using*
Popular Music and Normative Pedagogy to Define Hypermetric
Function

Gabe Fankhauser (Appalachian State University)

8:00–9:30 p.m. Visual Arts Building Auditorium**CMS Southern Chapter Composers' Concert II****Concert Manager: Dennis Kam (University of Miami)***Spirit and Opportunity* James M. Croson (Rollins College)*Cosmusicos* Cody Curtis (Union University)*Beneath the Veiled Light* Paul Osterfield
(Middle Tennessee State University)*Requiem Mass* Don Bowyer (University of Alabama–Huntsville)*Digressions* Jonathan B. McNair
(University of Tennessee at Chattanooga)*Sonata for Clarinet and Piano* Dennis Kam (University of Miami)*Eola Stroll* Christopher Marshall (University of Central Florida)*Symbiosis* Chris Sharp (University of Florida)**9:30–10:30 p.m. Visual Arts Building Lobby****CMS Southern Chapter/Music Theory Southeast Joint Reception**

Hosts: Jay Batzner, Keith Koons, Eugene Montague

SATURDAY, FEBRUARY 28

8:00 – 9:00 AM Rehearsal Hall Lobby
CMS Southern Regional Conference Registration

8:00 – 8:30 AM Rehearsal Hall Lobby
MTSE Conference Registration

8:30–9:30 a.m. Rehearsal Hall
CMS Southern Chapter Business Meeting

8:30–9:30 a.m. Visual Arts Building 146

Harmony and Voice-Leading (MTSE)

Session Chair: Adrian Childs (University of Georgia)

8:30 A.M. *Paper: Diverging Sequences*

Adam Ricci (University of North Carolina, Greensboro)

9:00 A.M. *Paper: The “Content and Flavor” of Philip Glass’s Harmonic Cycles*

Evan Jones (Florida State University)

9:30–10:00 a.m. Rehearsal Hall Lobby
Complimentary Coffee Service

10:00–11:00 a.m. Colbourn Hall 148

Choral Reading (CMS)

Session Chair: Ray Barr (University of Miami)

10:00 A.M. *Workshop: A Survey of Choral Music by Alabama Composers*

Patricia Corbin (Jacksonville State University)

10:00–11:00 a.m. Rehearsal Hall

Musical Analysis (CMS)

Session Chair: David Z. Kushner (University of Florida)

10:00 A.M. *Paper: Sound, Silence, and Their Collective Seams: The Extraordinary Music of Salvatore Sciarrino, Its Context in Twentieth-Century Italian Music, and a Representative Analytical Discussion of “All’Aure In Una Lontananza”*

Brendan McConville (University of Tennessee, Knoxville)

10:30 A.M. *Lecture-Recital: An Analysis of Elliott Carter’s “Gra”*

Kenneth A. Long (Georgia State University)

10:00–11:30 a.m. Visual Arts Building 146

Schenker Studies (MTSE)

Session Chair: Hiu-Wah Au (Appalachian State University)

10:00 A.M. *Paper: Feminine as Image: The Harmonic Representation of Puccini’s Mimi*

Ya-Hui Cheng (Community School of Music and the Arts)

10:30 A.M. *Paper: The Urlinie and Fugue Analysis and Performance: An Omitted Passage from “Der freie Satz”*

Jennifer Sadoff Auerbach (University of Texas, Arlington)

11:00 A.M. *Paper: A Framework for Describing Linkage Technique in Tonal Music*

Michael Baker (University of Kentucky)

SATURDAY, FEBRUARY 28

11:15 a.m.–12:30 p.m.

Rehearsal Hall

CMS Southern Chapter Performers' Concert

Concert Manager: Jeremy Sagala (Southeastern Louisiana University)

Fragments for Woodwind Trio by Robert Muczynski

Three Pieces for Flute, Clarinet and Bassoon by Walter Piston

Kelly Crofts, flute (Jacksonville State University)

Mark Brandon, clarinet (Jacksonville State University)

Eryn Oft, bassoon (Jacksonville State University)

For the Mark of Time: A Work for Solo Trumpet and Piano by Carl Vollrath

James Zingara, trumpet (Troy University)

Hui-Ting Yang, piano (Troy University)

No Longer Very Clear by Joan Tower

Ji-young Jeoung, piano (Ball State University)

Let Me Make Songs by Jack Gallagher

Nancy Maria Balach, soprano (University of Mississippi)

John Schuesselin, trumpet (University of Mississippi)

Amanda Johnston, piano (University of Mississippi)

Paul Schoenfield's Cafe Music: A Performance

Corinne Stillwell, violin (Florida State University)

Gregory Sauer, cello (Florida State University)

Read Gainsford, piano (Florida State University)

2:00–3:00 p.m.

Visual Arts Building 146

MTSE Business Meeting

3:00–4:00 p.m.

Visual Arts Building 146

MTSE Keynote Address

Session Chair: Nancy Rogers (Florida State University)

Tonality Before and After

Thomas Christensen (University of Chicago)

END OF CONFERENCE

Saturday, February 28

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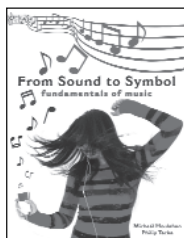
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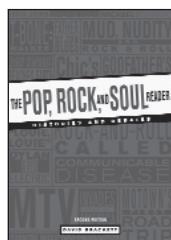
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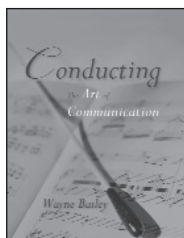
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ABSTRACTS AND PROGRAM NOTES

Auerbach, Jennifer Sadoff

THE URLINIE AND FUGUE ANALYSIS AND PERFORMANCE: AN OMITTED PASSAGE FROM "DER FREIE SATZ" (PAPER)

Schenker understood predominant approaches to the performance of music to be laden with superficial concerns connected more with virtuosity than interpretation. In the posthumously published *The Art of Performance* (2000) Schenker reveals the value of a deep understanding of a work and provides practical methods for demonstrating such an understanding in a performance, which shows how greatly he valued the integration of interpretation with performance. Recently revealed late manuscript material (1932–33) for Heinrich Schenker's seminal treatise *Der freie Satz* housed in the collection of the Austrian National Library contains material that differs from what was actually printed, with some passages completely left out. Interesting and important comments on fugue omitted between paragraphs 32 and 33 of the final version of *Der freie Satz* provide the context for this discussion of the performance and analysis of the C-minor Fugue (#2) from Book I of Bach's *Well-Tempered Clavier*. This study takes Schenker's comments concerning the analysis and performance of fugues as a point of departure for the examination of three performances of the c-minor fugue. Despite 8 instances of the subject, monotony can be avoided through the motivic development present in the work. Recordings of the fugue by Edwin Fischer, Glenn Gould, and Daniel Barenboim will be shown to do one of the following: 1) over-emphasize subject entries; 2) underemphasize the more structurally significant entries of the subject; or 3) effectively articulate the more structurally significant entries of the subject in service of the tonal prolongations, thus presenting convincing or unconvincing performances of the piece.

Baker, Michael

A FRAMEWORK FOR DESCRIBING LINKAGE TECHNIQUE IN TONAL MUSIC (PAPER)

When we think of motivic relationships in Schenker's view of musical structure we focus on motivic parallelisms, or situations in which a musical motive is expressed on two or more structural levels. However, Schenker also discussed another type of motivic technique in his writings called *Knüpftechnik* or "linkage technique," a situation where a new musical phrase or section takes as its initial idea the end of the immediately preceding section and then continues independently. While the concept of motivic parallelism has been discussed in the Schenkerian literature, linkage technique has largely escaped analytical curiosity, with practically nothing of a systematic demonstration of the ways in which, under certain circumstances, this technique can also provide a sense of coherence to musical artworks.

This paper examines Schenker's concept of linkage technique using a nine-fold framework that simultaneously tracks relationships in pitch and rhythm between different motive forms. While the framework is concerned primarily with pitch and rhythm, composers also draw upon changes in dynamics, articulation, and instrumentation, which can either support or compete with the linkage technique. It will be shown that the resulting competition between parameters intensifies the distinct sense of motivic repetition despite large-scale sectional change characteristic of linkage technique in tonal music.

Balach, Nancy Maria; Schuesselin, John; Johnston, Amanda

LET ME MAKE SONGS BY JACK GALLAGHER (PERFORMANCE)

Let Me Make Songs is a new work written by Jack Gallagher for soprano, piano, and trumpet. The piece was commissioned by Nancy Maria Balach and uses the poetry of female African American poet Frances E. W. Harper.

Jack Gallagher is the Olive Williams Kettering Professor of Music at The College of Wooster (Ohio) where he teaches composition, orchestration, music theory, and trumpet. His compositions have been performed or recorded by the Charleston Symphony, Cleveland Chamber Symphony, Polish Radio Symphony Orchestra of Krakow, Kiev Philharmonic, Koszalin Philharmonic Orchestra, Ruse Philharmonic Orchestra (Bulgaria), Utah Arts Festival Orchestra, U.S. Air Force Band of Flight, Cincinnati Conservatory Wind Symphony, Gregg Smith Singers, Indiana University Wind Ensemble, Miami University (FL) Wind Ensemble and have been included on twelve published compact discs. He holds DMA and MFA degrees in composition from Cornell University and the BA degree in Music cum laude from Hofstra University. His *Exotic Dances* for violin and piano was nominated by the editor of *American Music* magazine for the Pulitzer Prize in music

ABSTRACTS AND PROGRAM NOTES

in 1997. As producer, his production for TNC Records of Messiaen's *Oiseaux exotiques* with pianist Angelin Chang and the Cleveland Chamber Symphony conducted by John McLaughlin Williams won a 2007 Grammy Award in the classical category "Best Instrumental Soloist Performance with Orchestra." In January 2009 the London Symphony, conducted by JoAnn Falletta, recorded his music.

Ball, Kelly Ann

'RESTLESS THOUGHTS': THE MUSICAL VOICES OF JOHANNA BEYER (PAPER)

In 1988, one hundred years after her birth, several of Johanna Beyer's (1888-1944) compositions premiered at Essential Music's 100th Birthday Celebration Concert in her honor. During her lifetime, Beyer's music was rarely performed, and for decades after her death it remained untouched. However, recent interest in her life and works has steadily increased. Current scholars and musicians are continuing to realize the remarkable traits that Beyer's contemporaries missed in her music: a sense of humor, early examples of minimalism, strict formal adherence, and the development of a variety of radical compositional techniques. This study will provide an overview of Beyer's unique and varied musical style.

Analysis of Beyer's music has, to this point, largely focused on the influence of the ultra-modernists, especially of Henry Cowell, Ruth Crawford Seeger, and Charles Seeger. This study aims to deepen the understanding of their influence, explore previously unmentioned influences, and highlight the unique qualities in Beyer's music. Besides considering the impact of Crawford, Cowell and Seeger, I will also trace the ideas of Dane Rudhyar in several of her compositions. In addition to this close look at Beyer's ultra-modern style, which lasted roughly from 1931 to 1937, I will analyze her simpler, more tonal style, which dominated the compositions from around 1938 until around 1943. These works contrast drastically with their earlier counterparts; this analysis will attempt to establish continuity between the two periods. It will also compare this stylistic shift with changes in the music of Beyer's colleagues.

Barnsfather, Samantha Ryan

RONALD STEVENSON'S HILLS OF HOME: POETIC NATURE WITHIN SCOTTISH NATIONALISM (PAPER)

Though he remains, perhaps, best known as a composer for the piano (above all for his 80-minute *Passacaglia on DSCH*), Ronald Stevenson (b. 1928) is also one of the most prolific song-composers in the history of British music, with well over 300 settings of verse. Many of these songs are from the poetry of Scottish poets – including Robert Louis Stevenson and Hugh MacDiarmid. His 1974 Robert Louis Stevenson song cycle for baritone and piano, *Hills of Home*, is an example of how the composer uses poetic and musical nuances to convey a nationalistic impulse.

Working in Scotland, and of Scottish ancestry, Stevenson is deeply concerned with Scotland's musical and cultural character. His nationalistic impulse was brought about by his studies of the songs by Scottish composer Frances George Scott (1880-1958). Stevenson's study of Scottish folk dance, poetry, and song gave his work a distinctive national point of reference. Like Ronald Stevenson, Robert Louis Stevenson (1850-1894) sought inspiration from the Scottish landscape with its majestic wilderness and mountain peaks.

Recently, Ronald Stevenson has been recognized for his accomplishments within British music. In honor of his eightieth birthday, a series of concerts devoted to his music, including music by composers that Stevenson particularly admires or have influenced him, was held under the artistic direction of Murray McLachlan in April 2008 in London. It is the author's intention to bring this awareness of Stevenson's song output to audiences outside the United Kingdom.

Batzner, Jay C.

SONGS MY RADIO TAUGHT ME (COMPOSITION)

Each of the five movements in this suite was inspired by various pop songs from the early 1980s. I decided to take short, memorable, and in some cases iconic, licks and hooks from these songs and abstract them, mutate them, hide them, and embrace them. For a while in my musical development, I shunned and hid any of my earlier musical tastes. I carried my pop music history with shame as I set out to become more erudite and sophisticated. In recent years, I've realized how wrong it was for me to have that attitude. All my musical tastes, from Spike Jones and the City Slickers to Witold Lutoslawski, from John Luther Adams to Huey Lewis and the News, from Faster Pussycat to Elliott Carter, make up who I am as a composer. The

hardest part about writing these pieces was choosing and limiting myself to five songs. Invariably, you the listener will want a different song added to my collection. I can't help that but I can encourage you to take that song and let us hear it synthesized through your years of experience. In other words, go write your own piece! These were tremendous fun to compose and I hope that they are fun to perform and to hear.

Batzner, Jay C.; Kam, Dennis; Sagala, Jeremy D.

AN INTRODUCTION TO COMPOSITION PEDAGOGY (PANEL)

This panel discussion of composition pedagogy (geared toward music educators and other teachers whose primary work does not involve composition) will address issues inherent in the process of teaching both inexperienced and more advanced students how to write original music. Important facets of composition pedagogy relevant to both levels of students will be introduced including: analysis, listening, setting appropriate musical boundaries, integration with other musical studies, and evaluation of work. Emphasis will be placed on developing ideas for analysis and listening as important tools to gain familiarity with a given style, and approaches to help a more advanced student enlarge their musical language. Listening journals will be discussed. Suggestions will be made regarding the development of a working compositional vocabulary, including the use of metaphors as they relate to narrative processes that are otherwise difficult to discuss. These pedagogical metaphors address abstract issues such as achieving contrast, development, and appropriate pacing that are ingredients of any successful composition. The panel will explain several approaches toward integrating a student's larger music studies into the compositional process, including ideas for specific projects and instrumentation. Finally, suggestions will be made for objective evaluation of a completed work including ideas for requirements and rubrics.

Bezerra, Marcio; Gastesi, Estibaliz

IN SEARCH OF THE FEMININE VOICE IN RECENT PIANO DUETS (LECTURE-RECITAL)

Women were emancipated in the music composition field substantially later than in other arts. Thus, if one can name several influential female writers in the twentieth century, it was not until the last quarter of the century that women composers became prominent. Nowadays, there are many women composers holding important professorships in universities, orchestras, and even making their living as independent composers. This lecture-recital deals with three piano duets recently written by Carme Fernández-Vidal (*Tacomarraco*), Mariza Resende (*Mutações*), and Marlene Woodward Cooper (*Deceptions*). Although the three composers are from different generations and were born in different continents, their work shares a passionate voice that is quite unique among post-modern composers. Apart from presenting three fascinating works to a wider audience, this lecture-recital will try to answer the question of femininity in musical works, attempting to point to several gender-related issues in contemporary music.

Blakeney, La Wanda J.

W.C. O'HARE: RAGTIME COMPOSER (PAPER)

During the 1890s W. C. O'Hare lived near "The Avenue," Shreveport's red-light district and the hub of black social life. O'Hare was trained in the classics and had initially composed art music in various genres. But he heard a different kind of music—one with lively, jaunty syncopations, known today as ragtime—emanating from the brothels in "The Avenue," and he was fascinated.

O'Hare was not the first white person in Shreveport who enjoyed African-American music. As early as 1849, a period in which blacks endured mandatory curfews, members of the city council had granted special permission to the "local Ethiopian band . . . to practice their instruments until 11:00 p.m.," if they notified "the constable of the time and place of assembly" and had "a written note . . . from their master or owner."

O'Hare's interest in ragtime was more than a passing fancy, for he soon adopted this style in his piano compositions. His works, some of which pre-date Joplin's *Maple Leaf Rag*, became enormously popular, especially in New York, where they were published and often arranged for other instruments. John Philip Sousa was intrigued by the new syncopated style and included O'Hare's *Levee Revels* in the band's concerts at the St. Louis Exposition in 1898.

O'Hare thus occupies a unique niche in the history of American music not only for lending respectability to ragtime and helping in its dissemination but also for being one of the first white composers of published ragtime music.

Bogdan, Valentin Mihai

***THE CLASSICAL MUSICIAN AND ENTREPRENEURSHIP
(DEMONSTRATION)***

A model was created in order to assist classical musicians with the process of creating their own musical niches, in order to build an audience following and experience financial gain. This blueprint involved creating a number of arrangements for the piano four-hand medium which were then self-recorded, self-marketed and self-distributed. An introduction to the repertoire commences the discussion. Next, the methods employed to self-record, self-market and self-distribute this compilation are presented. The discussion focuses only on techniques that pertain to musicians who do not have the support of a record label or a music publisher. Methods of self-recording and ways through which a professionally presented albums can be self-manufactured for minimal costs are also discussed. A discussion of self-marketing methods follows. This includes the use of web pages, Internet radio stations and social networking websites. The discussion involving self distribution includes independent Internet sites such as CD Baby, self- distribution via a personal webpage featuring both the sale of CDs as well as digital downloads, and methods of digital distribution via services such as Tunecore or iTunes. The study concludes that there are a number of accessible methods that independent musicians can employ in order to self-record, self-market and self-distribute their music. However, the level of success of such endeavors depends on the musicians' ability to create a high quality musical product, and willingness to constantly interact with new audiences and employ various promotional methods.

Bowyer, Don

REQUIEM MASS (COMPOSITION)

This piece was written in memory of the composer's grandmother. The three movements, "Introit," "Dies Irae," and "Benedictus," are designed to demonstrate the beauty, lyricism, and raw power that are inherent in the trombone and in the life of Ms. Sylvia.

Callender, Clifton

METAMORPHOSES (COMPOSITION)

Metamorphoses is a three-part canon for solo cello and real-time computer-assisted delay that explores the simultaneous presentation of multiple independent accelerandos and ritardandos. (This is accomplished with variable tap delays in Max/MSP.) The solo cello and two "virtual" cellos begin at the same time and in the same tempo, M.M. = 120. The virtual cellos gradually slow to tempos of M.M. = 114 2/3 and M.M. = 109 1/3 over the course of the first 90 seconds. Reversing this process, the virtual cellos return to their original tempos three minutes into the piece, but lagging behind the solo cello by four and eight beats. The second half of the piece inverts this process with the virtual cellos accelerating to tempos of M.M. = 126 2/5 and M.M. = 132 4/5 before returning to M.M. = 120. The piece concludes with all three voices converging on melodic and rhythmic unisons. The gradually evolving formal design of the work is in part influenced by M.C. Escher's *Metamorphoses II*.

Metamorphoses was premiered by Evan Jones. My thanks to both Evan Jones and Craig Hultgren for their expert cello advice and to Richard Zarou for his patient technical support.

Chan, Ling-fung

***THE AUTOBIOGRAPHICAL ASPECTS IN ROBERT SCHUMANN'S
"DAVIDSBUNDLER, OP. 6" (PAPER)***

Davidsbundler, Op.6, is one of Robert Schumann's early piano works; it is a piano suite of consisting of eighteen character pieces. It has a strong affiliation with the ideology of Schumann's Davidsbund, his partly real, partly imaginary band of musicians and critics who crusaded against the musical philistines, whose compositions exemplified empty virtuosity, particularly in keyboard music. In addition, Schumann wrote *Davidsbundler*, with the intention of honoring his future wife Clara Wieck, borrowing the motifs from Clara's compositions as cyclical motifs throughout the composition. Therefore, *Davidsbundler*, is highly autobiographical in nature, a work in which Schumann illustrated not only his compositional style, but also expressed his intimate messages to Clara. To exemplify the autobiographical features, I first discuss Schumann's troublesome romantic relationship with Clara which inspired him to compose the *Davidsbundler*. Secondly, I provide an explanation of the influence of the Davidsbund in this work. With the ideals of the Davidsbund as background, *Davidsbundler, Op.6* displays Schumann's inclinations towards the poetic side of music and his interest in character

pieces notable for their brevity. Importantly, Eusebius and Florestan, the two major Davidsbund characters, appear in the *Davidsbundler*, Op.6, representing Schumann's bi-polar personality in his personal diaries and correspondences. Furthermore, the story behind the names Eusebius and Florestan are associated with his relationship with Clara, thus enhancing the autobiographical quality of *Davidsbundler*. Finally, I present all the musical motifs and other types of symbolism associated with Clara, which indicate Schumann's love for her in this crucial example of romanticism.

Cheng, Ya-Hui

FEMININE AS IMAGE: THE HARMONIC REPRESENTATION OF PUCCINI'S MIMI (PAPER)

Little scholarly attention has been paid to Puccini's use of harmony in the early twentieth century, as it is often dismissed as the outmoded remnants of the Italian tonal tradition. Yet, the distinctive quality of Puccini's ever popular music relies upon his idiosyncratic harmonic language and underlies his well-known arias. This paper sheds new light on Puccini's harmonic engagement of the feminine as represented in the female lead of *La bohème*, Mimì. As one of Puccini's premiere *verismo* characters (both literally and figuratively), Mimì plays a role that is surprising in its realistic portrayal of poverty. Her opening aria, however, presents a brief and rather unusual autobiography, in which she has little to tell; she doesn't even know why she is called Mimì! Thus, she is only truly characterized through Puccini's idiomatic harmony and melody.

The argument is supported by a thorough examination of the harmonic underpinnings of her aria "*Si, Mi chiamano Mimì.*" Combining a Schenkerian linear approach with a dualist understanding of harmony, I demonstrate how, despite a typically functional harmonic background, Puccini creates local color through the dualist juxtaposition of the dominant and the subdominant. Ultimately, a dualist harmonic organization suggests the contrasting realms of reality and dreams, between which Mimì is caught in the inevitable trajectory of fate; her music has been harmonically manipulated such that she can only exist to love and die.

Corbin, Patricia

A SURVEY OF CHORAL MUSIC BY ALABAMA COMPOSERS (WORKSHOP)

This session will present a reading session of choral music in print written by composers who were born or raised in Alabama, or composers who spent a significant portion of their educational or professional careers in Alabama. The session will attempt to provide choral conductors and other interested musicians with repertoire programming inspiration and also provide insight into the musical culture of the particular school or church for which many of the compositions were intended.

The presentation will begin with an overview of the Sacred Harp shape note tradition and then will chronicle Alabama composers geographically beginning in the northern part of the state in the ending with the southern portion of the state. A brief biography of the composer will be presented and attendees will read through complimentary copies of their compositions.

Crosen, James M.

SPIRIT AND OPPORTUNITY (COMPOSITION)

Spirit and Opportunity takes its name from the two Mars Expedition Rovers that have so famously exceeded their expected length of mission. The names were chosen in an essay contest won by nine-year old Sofi Collis, and express her hope that her dreams of a better life could come true. While some programmatic elements from the Mars mission have been written into the music (imitations of the bounce landings, robotic movements, etc.), the music aims to express similar optimism. *Spirit and Opportunity* is dedicated to my father, whose spirit always rises to the opportunity.

The rovers landed three weeks apart on opposite sides of Mars wrapped in inflatable airbag cocoons, bouncing and rolling to a stop, where they unwrapped themselves, extended their wheels, cameras, solar panels, and instrument arms, and rolled onto the surface. The rovers are equipped with high-definition cameras and other sensors, and various tools for digging, grinding rock, and analysis. Solar panels provide power. They rove, collect pictures and samples, and communicate with mission managers on Earth once a day, uploading their collected data and receiving all commands for their maneuvers for the next day. The rovers are robots, after all, and so take nothing personally in their arduous work in an extremely isolated, remote, and harsh environment, not even that their ultimate fate was known at the outset. The rovers are still operating at the time of this writing.

ABSTRACTS AND PROGRAM NOTES

Crotts, Kelly; Brandon, Mark; Oft, Eryn

**“FRAGMENTS FOR WOODWIND TRIO” BY ROBERT MUCZYNSKI
“THREE PIECES FOR FLUTE, CLARINET AND BASSOON” BY WALTER
PISTON (PERFORMANCE)**

Our performance showcases music composed for flute, clarinet and bassoon. American composers Walter Piston and Robert Muczynski have both written compositions that represent this unique instrumental combination. Muczynski composed the *Fragments for Woodwind Trio* in 1958. This piece presents a preview of the varied expressive and rhythmic characteristics of the composer’s music style, each movement is youthful, exuberant, and musically concise. *Three Pieces* was composed by Walter Piston in 1925 during his enrollment at the Ecole Notmale in Paris and was his first published score. Neoclassical influences are evident throughout this work. Our trio has a strong conviction in the importance of chamber music and hope to expose the audience to a varied selection that they can share with their students.

Crowe, Kevin David

MASCULINITY IN BENJAMIN BRITTEN’S “PAUL BUNYAN” (PAPER)

Benjamin Britten and W. H. Auden’s operetta *Paul Bunyan* features unconventional masculinity as a result of Auden’s and Britten’s status as outsiders due to their pacifism, homosexuality, and nationality. In Britten’s setting of Auden’s libretto, Bunyan is a god-like character who neither sings nor is seen by the audience as he gives guidance and wisdom to the early American lumberjacks. Britten and Auden characterize Bunyan as gentle and benevolent. This reflects their pacifist stance and overall attitude toward world powers and their responsibilities. At the time they were working on *Paul Bunyan*, Britten and Auden were living along with a variety of artists in a Bohemian setting in New York City. Britten was in his first successful relationship and was coming to terms with his homosexuality. Auden, on the other hand, was openly and proudly homosexual. This, combined with their British origins, put them in the position of outsiders looking in at the American male ideal. This led to characters with non-American masculinity in a show dominated by male characters. The desire to be successful in America, which was largely anti-Europe at the time, led Britten and Auden to include American styles and idioms without directly quoting folk songs. Because Britten and Auden were pacifist, homosexual, and British, their collaboration on *Paul Bunyan* created a unique outsider’s perspective on American folk mythology, portraying the characters as masculine in a gentle, unconventional way.

Curtis, Cody

COSMUSICOS (COMPOSITION)

Ever since his existence, man has questioned his origins, wondering how it was that he came to inhabit such a universe whose origins appear as amorphous as his own! Innumerable answers to this mystery have been offered by religious ideologies, ancient myths, and scientific speculation, although the validity of each cannot be objectively proven. However, advancements in technology and our understanding of science allow scientists to confidently hypothesize how everything came to exist.

The two dominating scientific theories concerning the origins and developmental processes of both the universe and life are, respectively, the Big Bang Theory and the Theory of Evolution. Changing constantly in more conformity to new scientific observations and discoveries, these two theories maintain general acceptance – though with much debate, of course – not only among scientists and experts in the fields of cosmology and biology, but also among the public laity to whom these theories have been widely portrayed as reliable.

Composed in light of their ascendancy, *Cosmusicos* endeavors to accurately represent through music the basic elements and implications of both scientific theories in a uniform, chronological fashion, tracing particularly the ancestry of human beings. Music is a fitting medium for this portrayal because just as matter and life are composed of particles that bond to one another to form atoms and molecules, music is composed of pitches and notes which combine to create ordered harmonic and rhythmic structures. In this piece, noise evolves into music, and themes evolve into more elegant “species.”

DiSimone, Lorraine

THE WALL OF SINGING AXIOMS (POSTER)

My purpose of the session is to illustrate a learning process which is part of teaching private voice - the moment of synthesis between pedagogical information and the grasping of that concept and verbalization of the product of that synthesis. For the past 4 years I have kept a large piece of paper on my studio wall for students to write on. When a student has an "epiphany," which is, on the average, 3 times a semester, they are welcomed to "go to the wall" and crystalize that new synthesis of information in their own words. Not only does that affirm their experience but it also encourages their growth process and sense of confidence. I would like to discuss their writings and relate it to vocal concepts and metaphors for instructing private students in vocal technique.

Dudley, Bruce

PAUL SIMON'S "I DO IT FOR YOUR LOVE": THREE TESTIMONIES AS RECORDED BY PAUL SIMON, BILL EVANS, AND HERBIE HANCOCK (PAPER)

The purpose of this paper is to shed light on the unique ways in which Bill Evans and Herbie Hancock each approached the song "I Do It for Your Love," written and first recorded in 1975 by Paul Simon. After analyzing a transcription of Simon's recorded version of the song I will examine Bill Evans' 1978 recording of the same tune on the album "Affinity," featuring Toots Thielemans, focusing on Evans' re-harmonization and on his and Thielemans' melodic improvisations. Finally, a third view of the song will be examined—that of Herbie Hancock, with Paul Simon singing—from Hancock's "Possibilities" CD, recorded in 2005. It will be seen that Hancock follows the original form of the song in varying degrees of exactitude while creating sections that stray markedly from Simon's original structure.

The intent of this paper is to demonstrate the evolution of a unique pop song, as it became a jazz ballad in the hands of Bill Evans and then, 30 years after its first appearance, was re-harmonized with pedal points, realized with a new compound meter, and given a fresh orchestration by Herbie Hancock around which Paul Simon could sing his largely unaltered melody. Complete transcriptions of each recording will serve as a basis for the analysis.

Fankhauser, Gabe

FROM SUBLIME'S "SANTERIA" TO A MOZART FANTASY: USING POPULAR MUSIC AND NORMATIVE PEDAGOGY TO DEFINE HYPERMETRIC FUNCTION (PAPER)

A pedagogically effective approach to teaching hypermeter is demonstrated through analysis of popular music. To define regular phrase length as spanning four hyperbeats simplifies potentially complicated analysis of phrase rhythm. Such specific definition counters approaches that maintain that phrases have no "normal" length and that phrases with irregular length are not necessarily based on underlying duple regularity. While in spirit contextual analytical approaches may be more sensitive to varying musical elements and styles, normative definition can add clarity and depth to analysis. A normative approach to hypermeter at the phrase level associates each of the four hyperbeats with a characteristic function. Hyperbeat numerals "1" (initiative) and "4" (cadential), for example, describe not only location in a phrase but also a functional relationship in a larger temporal progression--analogous to roman numerals in harmony or scale degrees in voice-leading. Just as I-IV-V-I may be considered a normative, underlying harmonic progression, four hyperbeats may form a normative progression underlying irregular phrase length.

More than any other style, popular music commonly adheres to four-bar phrase structure and therefore allows isolation and clarification of basic concepts. Incorporating analysis of phrase rhythm in popular music into traditional curricula not only enhances the program by simplifying prohibitively complex analysis but also reinforces how widely varying musical styles may share basic musical structures. This paper shows how analysis of the complex phrase structure at the conclusion of Mozart's Fantasy in D minor, K. 397, may be facilitated in context of hypermetric analysis of popular music, including irregular but clear excerpts from Sublime, Dead Milkmen, and Radiohead.

Glarner, Robert L.

TWO COMPOSERS PASSING IN THE NIGHT (POSTER)

The nocturne as a relatively small non-programmatic piece for piano was somewhat like songs without words. John Field, who is often credited with its creation, wrote many of these short character pieces, at first, variously entitled romances, pastorales and serenades before he finally settled on "nocturne" in 1814.

It was Field's unique pianistic and stylistic traits that seem to closely anticipate the basic texture of Chopin's nocturnes and shaped his emerging musical personality. Both composers exploited the piano's capabilities—percussive, harmonic, melodic, sustaining—without becoming mere technical display. Their expressive and sensitive styles were characterized by singing melodies that included the Italianate features of portamento, thus creating a rhythmic and temporal flexibility of the melodic line.

This research focuses on the impact of Field's music on Chopin's compositions and their performance. It will be shown how Chopin encompassed Field's style just as he used Moscheles as a starting-point for several of his Op.10 Studies. A timeline of events concerning these two composers and their output is established. Specific pieces from both composers are then analyzed in detail with respect to similarities of musical harmonic and melodic gestures. Also shown will be several Chopin pieces that clearly illustrate the fusion with Field's treatment of the vocal romance and the Italian aria. Conclusions concerning the extent that Field had influenced Chopin are obtained based upon these analyses and composition dates.

Goldblatt, David N.

THE USE OF THE GUITAR IN LATIN AMERICAN SYNAGOGUES: CASE STUDIES FROM ARGENTINA, BRAZIL, AND COSTA RICA (POSTER)

In this presentation I hope to establish the notion that the guitar is a significant contributor to the highly volatile process of Latin-American Jewish identity formation (in those branches of Judaism that allow the use of instrumental music during Sabbath worship services). Since these congregations were originally established by streams of Judaism whose cultural and administrative centers are based in New York City, Latin American synagogues are currently charged with the task of deciding the extent to which they should affirm or contest North American religious musical practices and values. Examinations of particular Jewish congregations in Argentina, Costa Rica, and Brazil demonstrate that there is a great deal of symbolic value in the presence or absence of a Latin American sacred Jewish Guitar. The communities discussed in this paper include Comunidad Amijai in Buenos Aires, Argentina, Congregation B'nai Israel in San Jose, Costa Rica, and Congregacao Israelita Paulista (CIP) in Sao Paulo, Brazil, respectively. In all three cases the guitar appears to embody the tension that exists concerning the ways in which each particular congregation adopts or rejects ideals and practices emanating from New York at the local level. This is perhaps the most fascinating aspect of the guitar's usage in Latin-American synagogues: that although they exist in important centers of the guitar, these Jewish communities deliberately choose to incorporate the instrument based on the extent to which they wish to culturally (and spiritually) identify with the United States.

Holder, Brian

FRANK HERBERT AND STEVE HARRIS: FANTASY AND EXOTICISM IN "DUNE" AND "TO TAME A LAND" (PAPER)

In 1983 the bass player and composer Steve Harris recorded the song "To Tame a Land" with the British Heavy Metal group Iron Maiden. This work was inspired by the fantasy, exoticism, and ideological focus of Frank Herbert's 1965 science fiction classic *Dune*. Although first endorsed by Herbert, the song was later rejected due to the anti-intellectual stereotype that surrounded the Heavy Metal genre.

Despite the pigeonholing of his music, Steve Harris's creation paralleled the fantastic impulse and exotic context of *Dune*. His song was crafted as a performance based realization of aesthetic values central to both the *Dune* universe and the Iron Maiden milieu. "To Tame a Land" embodied the Middle Eastern inspired landscape of Herbert's desert planet through musical exoticism and quotation. The electric bass itself also played an important role in realizing the tale by performing as a fundamental element of the musical structure and the fantasy environment.

Ironically, the rock group Toto scored the film *Dune* (1984) with Frank Herbert's blessing. This parallel story reveals the stereotypes of Heavy Metal and offers a point of comparison between two musical representations of a single novel. Both works characterize the manner in which performance

can allow a fantasy to transcend artistic mediums. They allow the listener an opportunity to examine the connections between musical performance, literary fantasy, and constructions of exoticism.

Holm-Hudson, Kevin

PROGRESSIVE ROCK'S POLITICS OF EXPERIENCE (PAPER)

The advertising campaign for Supertramp's 1974 album *Crime of the Century* asked: "If everyone is mad, who should be committed?" Few Americans likely realized that this question summarized the work of British psychologist and activist R. D. Laing (1927–89), who called schizophrenia "a social fact and the social fact a political event" in his 1967 bestseller *The Politics of Experience*. According to Laing, "schizophrenic" experience and behavior was "a special strategy that a person invents in order to live in an unlivable situation." Because of his empathic approach to mental illness and interest in psychedelic experience, Laing was a countercultural sensation. Nevertheless, Laing's influence on the portrayal of "madness" and society in progressive rock has remained largely unexamined.

Progressive rock's structural dialectic of timbre—already noted by Edward Macan (1997)—is but one manifestation of the dialectic between "inner" and "outer" experience, or—in social terms—between "sanity" and "insanity." This dialectic is also manifested in motivic symmetries, dialectics of harmonic structure (tertian vs. non-tertian, tonal vs. atonal, etc.), and studio production, including sound processing. In this presentation, I examine King Crimson's "21st Century Schizoid Man" (1969) and Van der Graaf Generator's "Man-Erg" (1971) in light of Laing's writings.

Hughes, Bryn

OUT WITH THE OLD AND IN WITH THE NEW—OR—OUT WITH THE NEW AND IN WITH THE OLD: VOICE-LEADING STRATEGIES IN THE FIRST MOVEMENT OF ALFRED SCHNITTKE'S CONCERTO FOR CHOIR (PAPER)

Some of the most provocative moments in Alfred Schnittke's music are achieved through the jarring juxtaposition of vastly different musical ideas. Schnittke often creates striking effects with a piecemeal compositional language that borrows disparate material from numerous points in history. For this reason, many scholars group Schnittke's oeuvre among artists associated with the postmodern aesthetic. Upon first listening to his *Concerto for Choir* (1984-85), however, one might consider the work inconsistent with this categorization. Each of the four movements sets a poem from the *Book of Lamentations* by tenth-century Armenian poet Gregory of Narek. Throughout the first movement, Schnittke employs diatonicism and common-practice harmonic structures to evoke an "old" tradition; appropriate, perhaps, given the subject of the text. Conversely, several musical details place the movement in a distinctly "new" sound-world. It is through this sense of "opposition" that Schnittke achieves the musical heterogeneity with which he is typically associated. In this paper, I focus specifically on the methods that Schnittke employs to create a sense of "old" and "new" within the harmonic language of first movement of this work. I create an abstract compositional space that reveals the potential of these techniques within a more confined musical system. Using this as a model, I highlight several moments in the movement in which Schnittke provides more complex manipulations of this system.

Hunt, Jeremy

YOGA FOR SINGERS (POSTER)

This session will be presented in three components. The first will be a presentation on the numerous health benefits of Yoga. From improving balance and flexibility to aiding with digestion and regulating metabolism, Yoga has proven to be a healthy addition to our lives. The second component will focus on how Yoga benefits the singer or choral director both in performance and rehearsal. Yoga encourages efficient postural alignment and a similar breathing technique to that used in many classical voice studios. It also promotes strength and grounding, while maintaining a buoyant energy in the body. All of these physical ideas are integral to the classical vocalist. The final portion of the presentation will consist of the direct application of some basic Yoga principles and postures to the singer or choral director. I will demonstrate a few Yoga postures and their application to singing. Yogic breathing and a few gentle standing postures will then be practiced by those who would like to participate. In addition to my extensive training as a classical vocalist, I am a registered and insured Yoga instructor with the National Yoga Alliance.

Jeoung, Ji-young

"NO LONGER VERY CLEAR BY JOAN TOWER" (PERFORMANCE)

No Longer Very Clear (2005) is the title of a collection of four pieces: "Holding a Daisy" (1996), "Or like a...an Engine" (1995), "Vast Antique Cubes," and "Throbbing Still" (2000). The first piece was inspired by Georgia O'Keefe's flower paintings. The second is derived from the 18-line, four stanza poem, *No Longer Very Clear*, by John Ashbery, a Pulitzer Prize-winning poet. In "Or like a...an Engine," Ms. Tower evokes the image of a running engine. It is a rapid, motoric piano piece, a perpetual motion toccata, dedicated to pianist Ursula Oppens. The third piece, "Vast Antique Cubes," is described by Tower as, "a very large space that moved quite slowly from low to high and higher still. Within this reaching upwards are suggestions of Debussy and Chopin--two composers whom I played frequently as a pianist." This piece also recalls Debussy's prelude for piano, *Voiles*.

Joan Peabody Tower is one of America's most significant living composers. Her honors include three Grammy awards for her recent orchestral work *Made in America*, and her work *Sequoia* was selected as the representative American work in honor of United Nations Day with the New York Philharmonic.

Johns, Lana Kay; Murphy, Karen Lee

MYSLIVECEK'S 'CONCERTO IN D MAJOR': INFLUENCED OR INFLUENTIAL (LECTURE-RECITAL)

Flutists are always searching for "new" music - newly composed or simply overlooked works. One example of a neglected composition is the Concerto in D Major for Flute and Orchestra by the Czech composer Josef Myslivecek. Not only is this classical period concerto worthy of further consideration in teaching and programming, but there is also an interesting connection between Mozart and Myslivecek that possibly affected their respective flute concertos.

Myslivecek met Wolfgang and Leopold Mozart for the first time in Bologna, Italy, in 1770. Mozart was 14 while Myslivecek was 33 years old at the time. It was Myslivecek's membership in the prestigious Bologna Accademia, as well as his lively personality that charmed the Mozarts. During the duration of their friendship Mozart's letters reveal that he consulted Myslivecek's works as "stylistic models." These models particularly included Myslivecek's operas, symphonies and concertos.

The purpose of this lecture/recital is to introduce Myslivecek's concerto by relating biographical information and details of the Mozart connection, identifying and citing examples of the structures and distinctive elements that can be observed in the concertos of Mozart and Myslivecek, and offering suggestions for pedagogical usage. At the conclusion of the discussion the concerto will be played in its entirety. The desire of the presenters is to stimulate thought regarding this concerto's place in the historical development of the flute concerto, to generate interest in its educational usage and to encourage more performances of this genuinely appealing and interesting opus.

Jones, Evan

THE "CONTENT AND FLAVOR" OF PHILIP GLASS'S HARMONIC CYCLES (PAPER)

Notwithstanding the worldwide fascination with the music of Philip Glass, analytical study of his output remains fairly limited in comparison with that of his fellow American minimalists. Published analyses focus disproportionately on his early period (up to 1976, the year of *Einstein on the Beach*), and commentaries on Glass's music since *Einstein* largely eschew analytical interrogation of what may be termed Glass's mature style. Glass identifies this new stylistic phase as beginning with *Another Look at Harmony* from 1975, citing an interest in "new solutions to problems of harmonic usage, where the evolution of material can become the basis of an overall formal structure intrinsic to the music itself (and without the harmonic language giving up its moment-to-moment content and 'flavor')." In this paper, then, I propose to explore aspects of the "content and flavor" of Glass's harmonic language from the mid-1970s through the late 1980s, in hopes of revealing something of the "new solutions" that Glass was seeking during this period. Following a defined set of strictures, Glass's chromatic textures are inscribed on a diatonic lattice, a cylindrical structure that highlights the enharmonic reinterpretation of chromatic elements. As shown on the lattice, many of Glass's characteristically oblique chordal successions accomplish diatonic drift, suggesting a continuing migration into multiple sharps or multiple flats as his harmonic cycles repeat. Achieving a deeper understanding of Glass's mature harmonic language

will, I hope, enhance an appreciation of his inventiveness in this domain and stimulate study of other composers' post-tonal triadic practices.

Kam, Dennis

SONATA FOR CLARINET AND PIANO (COMPOSITION)

Sonata for Clarinet and Piano (2004) is one of several versions of the same basic work. It is a one-movement work that is a descendant or 'relative' of *Sonata* that was originally conceived and completed for solo piano in 2002, commissioned by pianist Amy Tarantino. Due to an interest in creating multiple-version works, the solo piano version also became a work for piano and string quartet (2003). A request from Ms. Tarantino and clarinetist Dimitri Ashkenazy encouraged this version for clarinet and piano. Other subsequent versions include one for clarinet, cello, and piano (2004) and a 2005 quartet version (*Sonata Ibis*) with an added violin, recorded by the Ibis Camerata and released on the Albany label.

While instrumentation is a clear and obvious difference between versions in the large sonata structure – the character, temporal flow, and energy of each version also change significantly with the addition or subtraction of instruments, giving each version a different character. Where the version for solo piano is the leanest and temporally spacious, Sonata for Clarinet and Piano is probably more dramatic and complex because of the interaction between instruments.

Kawabata, Mitsuko

THE CHALLENGE OF THE CONTEMPORARY ARGENTINE MALAMBISTA: CONFRONTING GLOBALIZATION AND TRADITION (PAPER)

The malambo, the most representative dance of Argentina, has long been associated with the gaucho (or native horseman of the plains). Two gauchos originally performed the dance as a strenuous competitive contest in rural areas. Since the turn of the nineteenth century, this dance was heard at circuses and festivals and its customs were recreated in local schools. Through this process, the malambo arose as a national style, associated with the gaucho's masculinity and national independence. Despite the strong connection of the malambo with Argentine nationalism, no serious study exists that focuses on its performance practices or its relation to identity construction. Early scholars, who witnessed rural performances of the dance, have explored its history and choreography, but their studies sorely lack in socio-cultural analysis. Even today, ethnomusicologists still fail to focus on this national expressive form. This paper examines how malambistas (or malambo performers) face the contradictory tension between globalization and tradition. This research is based on my January 2008 fieldwork at the National Malambo Festival in Laborde, Argentina, and on research in national archives and theatres. I will analyze how local theatrical performers represented and remodeled the past gaucho ideal. Additionally, I will show how those participating in the Festival revised their sense of national tradition. Combining ethnographic study with archival research allows me to probe deeper into the dilemma between maintaining this traditional figure in contemporary myth and negotiating new Argentine positions associated with multi-hyphenated identities.

Kilroe-Smith, Catherine

THE SERBIAN FOLK BRASS TRADITION (PAPER)

A small village in Southern Serbia, called Guèa, annually plays host to what has become one of the largest brass festivals in the world. The festival focuses on the competition between brass bands from across Serbia and culminates in the presentation of the award of Zlatna Truba (Golden Trumpet) to the best trumpet player. Throughout Serbia one can find this brand of brass music—it is present at weddings, christenings, graduations, parades and basically any occasion worth celebrating. Characterized by intricate trumpet solos, pulsating bass lines and fast dance rhythms, this previously obscure folk-music tradition has become a symbol of national pride. With its roots in the military bands from both the Austro-Hungarian and Ottoman Empire, this music combines Serbian nationalistic folk music and gypsy inflected playing techniques creating a unique all brass folk music phenomenon.

In the paper I will trace the roots of this tradition and discuss the role it fulfills within the society and what it represents to the listeners. Specific performance practices will be addressed as well as the transmission of such music. In addition, I talk about a few performers and their bands and show notated solos and arrangements done for standard Western brass ensembles in an attempt to enhance cross-cultural understanding through the performance of multi-cultural music.

Kraus, Joseph

**LEVELS OF NOSTALGIA AND NARRATIVE COLLAPSE IN THE
“PASTORALE” FROM TCHAIKOVSKY’S “MANFRED SYMPHONY”
(PAPER)**

In his book *Yearning for Yesterday: A Sociology of Nostalgia*, Fred Davis defines three “orders of cognition and emotion” for the nostalgic experience: (1) first order or simple nostalgia, where a superior past is uncritically sentimentalized; (2) second order or reflexive nostalgia, where the authenticity of the nostalgic claim is critically examined; and (3) third order or interpretive nostalgia, where the nostalgic experience is analyzed for its “significance and psychological purpose.” Davis claims that the artist can elevate the artwork from the naïve first level by a process called *bracketing*—placing the first-order modality “in quotation marks” and “critically altering its meaning.”

My paper will explore Davis’s theory in relation to the narrative structure of the “Pastorale” from the *Manfred* Symphony of Peter Tchaikovsky. Although the movement begins to establish a conventional pastoral narrative, Tchaikovsky problematizes restatements of the principal siciliana theme by introducing greater textural and harmonic complexity, thus bracketing the theme upon its later appearances. The reflexive nostalgia invoked by the second statement is intensified by the subsequent introduction of a problematized “rustic” pastoral (recalling Roman *pifferari* music). The intrusion of hyper-expressive ballet/waltz music in the movement’s central section threatens to derail the pastoral narrative altogether; the third and final statements of the siciliana attempt to reinstate the narrative, but are overwhelmed by a return of the hyper-expressive dance music. This narrative collapse (followed by a final reference to the *pifferari*) is a consequence of third-order interpretive nostalgia: the initial experience of the pastoral allowed the listener to escape from a complicated, unpleasant present into a simpler, idealized past, but it is a past that never really existed. Details of harmony, voice leading, and hypermeter will support my narrative reading.

Kruja, Mira

**AVANT-GARDE PIANO TECHNIQUES OF HENRY COWELL AND
GEORGE CRUMB (LECTURE-RECITAL)**

The piano techniques of Henry Cowell and George Crumb go beyond the traditional sense of playing with fingers on the keyboard. The keyboard is played with fists, palms, and forearms to create powerful and dissonant cluster sounds. Inside-the-piano techniques such as glissandi lengthwise and across the strings or strumming and plucking the strings with fingers and fingernails have extended the sonorous and expressive capabilities of the instrument.

The purpose of this lecture-recital is to discuss and demonstrate some of the avant-garde piano techniques of Cowell and Crumb and the expansion of the sonorous and expressive capabilities of the acoustic piano during the twentieth century, expansions which have literally turned the concept of piano music “inside out.” There will be an even time distribution between lecture and performance, which will include: “Spring Fire *Aries*” and “Dream Images (Love-Death Music) *Gemini*” from *Makrokosmos I* by George Crumb and *Aeolian Harp* and *The Banshee* by Henry Cowell. Additional avant-garde techniques from other twentieth-century piano works will be discussed and demonstrated. The instrumentation will be amplified acoustic concert piano (prepared piano will not be used).

Kushner, David Z.

ARAM KHACHATURIAN (1903–1978): A RETROSPECTIVE (PAPER)

Of the three stalwart Soviet composers who had achieved international fame during the reign of Josef Stalin, namely Sergey Prokofiev, Dmitri Shostakovich, and Aram Khachaturian, it was the latter who most consistently exemplified the tenets of Soviet Realism. As 2008 marked the thirtieth anniversary of his passing, it is a fortuitous time to reflect on his music and take note of how it may be assessed from the vantage point of hindsight.

Although he was widely honored by the Soviet regime, one aspect of which was the incorporation of a state policy known as Socialist Realism in 1932 under the Georgian dictator, Josef Stalin, Khachaturian ran afoul of the so-called Zhdanov Doctrine, a cultural decree, named for Andrei Zhdanov, secretary of the Central Committee, which, supportive of Soviet Realism, promoted the idea that the common man was at the center of Soviet life and, consequently, his humanity should be the central focus of all artistic works.

This study shows the stylistic propensities of Aram Khachaturian from

his student works to his final creations, examines the political influences of his country on his life and aesthetic sensibilities, and provides evidence that, as the post-Zhdanov years rolled along, and as his works, with their fascinating mix of Eastern and Western tendencies, came to be seen as worthy of renewed interest, the composer of the once-infamous "Sabre Dance" is beginning to have something of a musical reawakening, the result of which has been a series of honors and distinctions that embrace more fully than ever the admixture of his Armenian heritage and his Soviet-Russian training and cultural life.

Laughlin, Mark

IMPROVISATION IN GROUP PIANO CURRICULA (POSTER)

The purpose of the study was to investigate how academic institutions accredited by the National Association of Schools of Music meet the improvisation requirements set forth by N.A.S.M. in their group piano curriculum. The study surveyed the frequency of exposure to improvisation in the classroom and which texts and instructional approaches were used. The population for the study consisted of one hundred (100) group piano instructors at four-year degree-granting colleges and universities accredited by the National Association of Schools of Music. Only full time faculty members at the surveyed institutions were considered for participation.

The research had three primary focuses: (1) the familiarity of the instructor with improvisation, (2) what text was being used in the group piano curriculum at each represented institution and (3) if/when/how improvisation was included within the group piano curriculum (via modes, jazz, five-finger patterns, pop symbols, etc). The research instrument was not intended to collect specific data including syllabi, exams or detailed institutional requirements concerning keyboard ensemble classes, keyboard skills classes for piano majors, private piano lessons or jazz related classes.

The research instrument revealed that improvisation is often considered a great asset and is held by the majority of those surveyed in high regard, yet very few have the knowledge or experience to nurture the skill within a group setting. It is hoped that the new information provided by this study will allow college and university music departments, music administrators and group piano coordinators to observe how the National Association of Schools of Music's requirement of improvisation is being fulfilled, thus providing a model for better curriculum development in group piano.

Lavacek, Justin

DISPLACED METRICAL GRIDS: CONTRAPUNTAL DISSONANCE IN BACH (PAPER)

In this paper, I set out a theory for understanding the metrical implications of contrapuntal entries, using examples from the music of J. S. Bach. As a starting point, I review the problem contrapuntal music presents for fixed grid conceptions of meter, such as that proposed by Lerdaahl and Jackendoff in *A Generative Theory of Tonal Music*. I adapt that approach so that each entry of a contrapuntal motive establishes its own periodic grid of metric expectation with accents of varying degrees of strength, amounting to a metric as well as melodic counterpoint.

This paper will be primarily concerned with the special case of contrapuntal music wherein subsequent motivic entries conflict with the metrical implications of initial ones. This process of metrical-melodic overlapping builds upon itself, often occurring many times over and at varying degrees, thereby creating a rich structure of competing layers of metrical pulse. Based on this multivalent analysis, categorized levels of metrical dissonance can be a powerful descriptive tool when applied throughout a work.

Consideration of a complete fugue by Bach will show how the composer's treatment of contrapuntal dissonance can be closely implicated in formal growth, offering valuable insight for any contrapuntal music throughout the common practice era. Finally, contrapuntal dissonance will be interpreted as a potent force contributing to the musical meaning of a chorus by Bach, in conjunction with other parameters.

Long, Kenneth A.

AN ANALYSIS OF ELLIOTT CARTER'S "GRA" (LECTURE-RECITAL)

As a performer of recent music, I have found it necessary to uncover the underlying formal/structural features as a basis for forming an interpretation of a given piece. Since no detailed analysis/performer's guide to Elliott Carter's 1993 work *Gra* (which means "game" in Polish) has appeared in print, I was eager to make discoveries which, hopefully, would serve to make others' and my performances of this great work more engaging and exciting. Carter states in the opening of the score: "This clarinet piece,

ABSTRACTS AND PROGRAM NOTES

frequently changing and playful in character (yet based on the same material throughout), recalls to me my many visits with the composer (Witold Lutoslawski) in America and Poland." In this lecture-recital, I will discuss what I conceive to be *Gra's* same material—the all-triad [0,1,2,4,7,8] hexachord—which serves as the constant feature in this piece of ever-changing moods and characters. I will show how rhythmic gesture—including metric *diminuendi*—and modern clarinet techniques such as multiphonics and timbral variance serve structurally and motivically in the piece.

Gra's form consists of three sections which are defined by Carter's use of Character-Structures – or in his terms "musical characters." These Character-Structures are motivic gestures typified by certain rhythmic, articulation, dynamic, or playing style content. In this piece, they are either *espressivo* or *scherzando* in nature. It is the growth of – and interplay between – these Character-Structures which define the three sections and give the piece "drama." In this presentation, I will perform and discuss how these opposing musical personae are created and explored in Carter's all-triad hexachord "game."

MacDonald, Peter

TONALITY AND CHROMATICISM IN THE THIRD MOVEMENT OF BARTOK'S CONCERTO FOR ORCHESTRA (POSTER)

The music of Bela Bartok provides the theorist with numerous challenges. In the first place, Bartok's music, although highly chromatic, is not at all influenced by the dodecaphonic system. Secondly, although our ears hear a certain tonality in his music, this is, more often than not, obscured, leaving us at a loss for exactly what that tonality is and how to represent it. This quandary is perhaps most evident in the *Concerto for Orchestra*.

Bartok's last major work, the *Concerto for Orchestra*, is also his most popular. The numerous tonal implications, tertian harmony and rhythmic verve make it a surprisingly approachable piece. In the *Concerto*, these classical elements are fused with Bartok's characteristic traits, including quartal harmony, arch forms, Fibonacci relationships, octatonic and other exotic scales and intricate contrapuntal writing, producing a work as appealing as it is complex. The third movement, "Elegia," provides an excellent example of this fusion. This movement exhibits a plethora of tonal materials, tonal centers, and tonal relationships (leading tones, upper neighbor tones, major and minor triads, half diminished chords etc.) but these relationships are skillfully obscured by the use of typical Bartokian concepts. This presentation will provide a detailed analysis of the melodic, harmonic, and formal aspects of this movement in order to determine the underlying structures that are inherent within this highly unified and complex work, including the overall tonality of the "Elegia," its form and its consequence to the *Concerto* as a whole.

Marshall, Christopher

EOLA STROLL (COMPOSITION)

The idea for this music came to me while taking a leisurely walk around Orlando's Lake Eola, absorbing its contrasting sights and sounds and the rich variety of its inhabitants, both animal and human.

Mattingly, Tess

INTERPRETTING BARBARA STROZZI (LECTURE-RECITAL)

Barbara Strozzi was the most prolific published composer of secular vocal music in the mid-seventeenth century, a time wherein the creation of the new operatic genre was sparking a musical revolution. Her compositions included innovative approaches to early Baroque genres, including the cantata and aria. Nonetheless, her work remains significantly underperformed in mainstream vocal literature, particularly in relation to that of her male contemporaries. The little attention she has drawn in modern academia focuses on her role as a courtesan-composer and woman, to the exclusion of her exciting and dramatic compositional technique.

This lecture-recital focuses on one of Barbara Strozzi's solo cantatas, "L'Astratto," and is based on in-depth study and training that I completed in Northern Italy during the Summer of 2008. In addition to technical work with Baroque specialists, I explored Strozzi's Venice with Beth Glixon, the leading Strozzi historian. Ultimately, I assembled a historically-informed performance of the cantata, which culminated in a recital in Asolo, Italy. What surprised me most as a singer was the immediacy of Strozzi's music, riddled with eccentric recitative and quick mood changes, in a musical time period that is typically more focused on the well-balanced presentation of stoic affect. As an independent woman and sole performer

of her own works, she had freedom to realize musical intentions with an indelible stamp on her work, begging for idiosyncratic interpretations with personal and theatrical flair.

McConville, Brendan

SOUND, SILENCE, AND THEIR COLLECTIVE SEAMS: THE EXTRAORDINARY MUSIC OF SALVATORE SCIARRINO, ITS CONTEXT IN TWENTIETH-CENTURY ITALIAN MUSIC, AND A REPRESENTATIVE ANALYTICAL DISCUSSION OF “ALL’AURE IN UNA LONTANANZA” (PAPER)

“With me, music inhabits a threshold region. Like dreams, where something both exists and does not yet exist...” – Sciarrino; *L’Opere per Flauto* score notes

Though Mediterranean-born composer Salvatore Sciarrino is rapidly becoming an international household name, scholarly research regarding his music remains minimal in English. His unique voice and penchant for sonic and timbral exploration has helped generate fascination by composers, scholars, performers and new music enthusiasts alike. In this presentation, we will first consider the specific characteristics which define Sciarrino’s language, which include: 1) “sound” as a compositional determinant, 2) silence, of which Sciarrino has said, “there is one thing without which no delight in sound makes sense, and that is the intensity of silence,” and 3) the exploration of the “threshold region” between sound and silence. Second, we will place the Sicilian’s work in the broader context of 20th century Italian music and consider comparisons to luminary figures Giacinto Scelsi, Luciano Berio and Luigi Nono, all of whom were concerned with – at various levels – investigating these same borderlands. Finally, we will briefly examine *All’Aure In Una Lontananza* (1977) for solo flute, an early work that helped forecast his oeuvre. Through simple listening and score study we will observe that the “theme” which is compositionally manipulated is not wedded to a particular collection of pitches or rhythmic sequence, rather, a symmetrical sonic scheme: silence—air—sound—air—silence. Incidentally, this very scheme may also serve as an emblem of his lifelong musical curiosities.

McLoskey, Lansing D.

CATHERINE’S WHEEL (COMPOSITION)

“...a sort of huge screaming puppet writhing in rivulets of blood, a puppet with four tentacles, like a sea monster, of raw, slimy and shapeless flesh mixed up with splinters of smashed bones.”

From a 1607 account of an execution on the wheel.

Legend has it that Catherine was born in Alexandria during the reign of Maxentius (c. 278-28 - Oct. 312). Converted to Christianity, she denounced Maxentius, for which fifty of her converts were burned to death. Smitten by Catherine’s beauty, Maxentius offered Catherine a royal marriage if she would deny the faith. Her refusal landed her in prison, where she converted Maxentius’ wife and 200 of his soldiers. Furious, he had them all put to death.

Catherine was likewise condemned to death. She was ordered to be “broken on the wheel,” a shockingly vicious, gruesome method of execution that was second only to hanging as the most widely used method of torture and execution across Europe into the 17th century. However, when the execution began the wheel broke, and flying pieces killed several of the soldiers and bystanders. She was consequently beheaded, and instead of blood milk flowed from her neck. Her body was transported by angels to Mount Sinai, where a church and monastery were built in her honor.

Catherine’s Wheel quotes several pieces of music about St. Catherine, including snippets of sixteen Gregorian chant melodies, the 19th century hymn “Faith of Our Fathers” (aka “St. Catherine’s Tune”), and *Gaude Virgo Katherina* by the 15th century English composer John Dunstable. It was written for marimbist Eduardo Leandro and violinist Yeon-Su Kim.

McNair, Jonathan B.

DIGRESSIONS (COMPOSITION)

When informally telling a story, we are rarely able to maintain a chronological sequence of events, or a “linear” direction in the telling. Instead, there are interruptions from the listener to interject a comment, ask a question, request background information, to clarify a statement or a meaning. The story-teller may also voluntarily digress as a thought crosses her or his mind. Hopefully, we are able to bring the main thread of the story back, and conclude it.

This observation was behind the structure of *Digressions*. I wanted to

touch on a number of universal states of feeling, with a lot of contrast. The music ranges from rhythmic vitality, to more lofty and refined expression, to humor and playfulness, to pensive musings, to assertive and driving. Several of the melodic ideas that may seem quite different from one another are, however, derived from the same musical raw material, and at times both harmony and melody are built from the same sets of intervals.

While *Digressions* comes across with a sense of tonality through much of the piece, it was not approached as a “tonal” work in the traditional understanding of the word. The use of unordered pitch class sets, normally associated with atonal music, allowed for a diverse melodic surface with connections to the harmony, and with underlying relationships between apparently different ideas. Some harmonic structures are symmetrical, and tonal centers were established without a Dominant-Tonic hierarchy.

Mortyakova, Julia

CHANGING THE CURRENT CANON—REINTRODUCING CECILE CHAMINADE (PAPER)

The French Romantic composer, Cecile Chaminade, was very prolific throughout her life (1857–1944). All 400 of Chaminade’s compositions were published, and she had a successful career both as a performer and a composer in Europe, and in the United States. She traveled all over the world performing mostly her own music, and she was immensely popular—there were hundreds of music clubs named after her in the United States alone.

However, after her death, her compositional presence was much underrated. This paper will show that Chaminade’s lack of presence in the larger musical performance canon is due to two factors – one of her being classified as a “salon music” composer, and another of “failing to adjust to the music of the times,” both of which are directly related to the fact that she was a woman. To prove this point, the author will compare Chaminade’s piano music to the music of her male colleagues of the same time period, and reveal how differently their music is labeled and received today.

As part of this paper, samples of Chaminade’s piano music will be presented to demonstrate her distinctive style, and perhaps to explain why people claimed that she did not adjust to the new compositional developments of her era. Chaminade’s unique but romantic style, her approach to harmony, and her amazing ability to make music very suited for the instrument, are the reasons her music should be included in the classical music performance canon.

Muecke, Mikesch; Zach, Miriam

MUSIC AND ARCHITECTURE: A HISTORY OF INTERSECTIONS (PAPER)

As creative fields, music and architecture share dependencies, yet they also seem diametrically opposite to each other. In this paper the authors chronicle the interdisciplinary history of music and architecture, pointing out how—over time—the relations between architecture and music changed from explicit interdependency via an intermittent disregard and neglect to a recent renaissance of interdisciplinary collaborations. This rebirth happened because both architects and musicians realized that experiments conducted from about the 1700s forward required a knowledge of both sound and space to yield useful results. Examples presented during the presentation include the caves of Lascaux which, at the dawn of civilization during the paleolithic time, became the generator for evocative visual representations of galloping wildlife; the theater at Epidaurus by Polykleitos whose shape and siting enhances acoustic perception; Vitruvius’ work on harmonics and his demand of architects to understand music theory; Guillaume Dufay’s double-tenor composition that corresponds to Filippo Brunelleschi double-skinned Florence Cathedral; Hildegard von Bingen and Maddalena Casulana’s work as musical parallels to Dufay and Alberti; the beginnings of acoustic theorization under Leonhard Euler and Athanasius Kircher; the dependency of J.S. Bach’s music on the Thomaskirche in Leipzig; the spatial difference between Epidaurus and the Leipzig Gewandhaus; Leo Beranek’s intersection of architectural and musical language; and ending with the return of physical experience in contemporary multi-sensorial designs by Peter Zumthor, Music | Architecture | Sound | Sculpture, Bernhard Leitner, and the Music Technology Group at the Pompeu Fabra University in Barcelona.

Nohai-Seaman, Alexander

AWAKE, UNDER A GLASS MOON (COMPOSITION)

This work was composed in 2004 for my friend Elizabeth Marshall, who premiered the work that November. Throughout the piece, there is a juxtaposition of two main musical ideas, one which is highly chromatic, and the other is an arpeggiated figure based on pentatonic collections. These two ideas are sometimes used to contrast each other, but other times are fused together. The intrusion of one idea into the other is often welcomed, but sometimes serves to throw the music off course, resulting in jagged rhythms that are inconsistent with the legato, contemplative character of much of the work. The intrusion also allows the flute to break free of the relatively low register that permeates much of the piece, and it gradually sails into the upper register. Nevertheless, each voice maintains a series of long-range melodic connections, along with some unexpected twists. The title is a reference to the music of Dream Theater, which I make reference to a number of times.

Osterfield, Paul

BENEATH THE VEILED LIGHT (COMPOSITION)

As I was working on this piece, I had in mind the famous image from the film "Casablanca," where Humphrey Bogart and Ingrid Bergman were standing and talking under a streetlamp in the fog. Although my composition is not about the movie or its story, that image inspired the title and the free-flowing, quasi-rhapsodic nature of music of this single-movement work.

Price, William M.

SUITE FOR SAXOPHONE QUARTET (COMPOSITION)

Suite for Saxophone Quartet was completed in the summer of 2001 and was constructed using late 19th and early 20th century popular dance styles as the focus for each of the movements. The "Tango," the "Waltz," and a hybrid movement, the "Circus Gallop Polka," are modified binary in form, and are unified by phrasing, harmonic scheme and a personal connection to the composer.

The first movement, "Tango," was influenced by the simple dance hall tango and the art music of Astor Piazzolla. A lighter, more humorous atmosphere is added to the sultry tango by the inclusion of exaggerated cadential extensions, light trills, and the use of slap tongue techniques. Florid scalar embellishments are used to represent certain movements the female dancer's skirt makes while dancing with her partner. The second movement, "Waltz," is a modified binary movement, which includes a chorale-like introduction and a middle fugato developmental passage. The "Circus Gallop Polka" uses the traditional gallop march for its rhythmic impetus and harmonic scheme. Adhering to the concept of the circus, various motives recall the atmosphere of the Karl King march and the whimsical antics of the circus clown. The melodic material was constructed using rhythmic inversions of the characteristic polka rhythm.

Repp, Richard

ONLINE MUSIC CLASSES: ESTABLISHING A SENSE OF COMMUNITY IN SECOND LIFE (POSTER)

One challenge to teaching classes online is that students can feel isolated, without a sense of participating in a class setting. This sense of isolation is often more acute in music classes, with the added need for a performance space to showcase student projects. Second Life is an online virtual world that can remove these barriers by serving as a forum to enhance community interaction and perform student work within a music class.

The presentation will highlight how an online music class uses Second Life to establish such a sense of community and provide a forum for class concerts. At the end of each course, student projects in video or audio form are streamed into Second Life. Students attend these virtual concerts and are able to review the work of their peers in a communal, real-time setting.

Part of the presentation will be a brief example concert streamed live in Second Life. Participants can view how music is streamed in and how avatars can interact using voice, text chat, or virtual physical movements. Also briefly covered will be explanations of how to install the software, create an avatar, and set up a classroom space for teaching or performance.

The presentation concludes with a discussion of how some online courses have moved totally into Second Life, including live lectures and class interaction. The participants will discuss educational implications for music within virtual environments.

Ricci, Adam

DIVERGING SEQUENCES (PAPER)

An overlooked phenomenon in tonal music is the pairing of a melodic sequence and harmonic sequence that have different intervals of transposition, a so-called *diverging sequence*. This paper will develop a terminology for and typology of such pairings. Each diverging sequence can be described as a pitch-space *realization* of a *configuration*—an ordered list of the harmonic intervals in the sequence. Configurations that contain the same harmonic intervals, but order them differently, may be grouped into *configuration classes*. The prime form of a configuration class, following pitch-class set theory, lists the harmonic intervals in the sequence's model and its copies in ascending order (e.g., [[13][35]], in which the model contains a unison and a third and the copy a third and a fifth). Configuration class [[13][35]] contains four configurations, and each configuration may be realized in twenty-five ways by varying the melodic interval in one voice of the model and the interval of transposition from model to copy. The paper will demonstrate how the concept of diverging sequence encompasses other well-known phenomena in tonal music and consider the phenomenological effects of such sequences. Excerpts from music of Rick Astley, Brahms, Nelly, and Wagner will be examined.

Robison, John O.

INTERCULTURALISM IN THE MUSIC OF NA HYO-SHIN (B. 1959) (PAPER)

Since moving to San Francisco twenty years ago, Na Hyo-Shin has emerged as one of the most significant Korean women composers in the world. After studying in Seoul with two of the most significant Korean composers, she emigrated to the United States in 1983 to continue her studies at the Manhattan School of Music and at the University of Colorado. Recognizing the limited opportunities for women composers in South Korea, Na remained in the United States after completing her doctoral degree, using numerous trips abroad to remain in close contact with Korean culture. The recipient of numerous composition prizes, one of Na's most notable achievements has been a book on one of the greatest kayagum masters, Hwang Byunk-Ki.

As a Korean woman who has divided her life equally between Korea and the United States, Na has developed a unique musical style that is an intricate fusion of Asian and Western elements. In her solo piano works such as *Rain Study*, she uses a spatial notation that relates pitches to each other through graphic appearance rather than through a fixed pulse. Amongst Na's chamber music for Western instruments, her *Ten Thousand Ugly Ink Blots* reveals an unusual compositional process derived from the art works of Chinese painter Tao Shi. Numerous works include Korean or Japanese instruments, revealing her continuous exploration of novel sonorities. Compositions such as *Akhmatova's Muse* for daegum, piri, oboe and kayagum and *Fragmentary Study* for Korean traditional orchestra will be discussed, revealing Na's understanding of Asian traditions.

Schuessler, Philip T.

SPLINTERED REFRAINS (COMPOSITION)

This work acts as a platform to allow the exploration of perpetual transition as well as a study in short yet constant flow of form. The music thrives under the auspices of suggestive but stilted melodic fragments - an abstraction of a narrative of sorts. The work can stand-alone or act as a segued bridge into another composition, *Roadside Picnic* for two pianos.

Sebba, Rosangela Yazbec

M. CAMARGO GUARNIERI – THE UNKNOWN SONATINAS (PAPER)

When mentioning Brazilian music, the first name that comes to mind is Heitor Villa-Lobos, who still overshadows his countrymen by his popularity. Camargo Guarnieri, 20 years his junior, grew up in the nationalistic environment in which Villa-Lobos and his contemporaries built. Guarnieri's major influence was Mario de Andrade, a writer and folklorist, who became his mentor and a father figure, nourishing and guiding him in hopes to keep the national language intact. In defense of Brazilian music, Guarnieri spoke against serialism and the spreading of dodecaphonism by Hans-Joachim Koellreutter in Brazil. This animosity caused a fight that came to a climax in 1950, when a letter titled Open Letter to Brazilian Musicians and Critics was published in a newspaper. As many Brazilian musicians did not agree with his ideas, the letter proved to be divisive. Ironically, by the end of his life and in spite of his strong objections, Guarnieri did make use of serialism and dodecaphonism.

His eight sonatinas are little known in the piano repertoire, and this

presentation will provide an analysis of them observing three aspects of his compositional style: nationalism, neoclassicism and his twentieth-century language. Since they were composed in the time span of fifty-four years, from 1928 to 1982, the analysis will show a gradual change from tonality to atonality bordering serialism, where consonances become foreign bodies in the context of the amount of dissonances. The melodic material expands and becomes more dependent on the harmony where the separation between melody and harmony becomes interwoven.

Sharp, Chris

SYMBIOSIS (COMPOSITION)

Symbiosis is defined as, "A relationship of mutual benefit or dependence." In this composition, the symbiotic entities are the euphonium and tuba, with the piano providing the harmonic "environment." The dependence of the entities is reflected in the identical rhythmic movements that often occur. The distinction between the entities is established through a variety of devices including parallel motion, inverted intervals and periods of question-and-answer dialogue. Though a tonal center of F is employed, the vertical chordal structures (which often employ jazz harmonies) are used texturally, rather than in conventional harmonic progressions. The technical and range requirements for each solo instrument are comparable, suggesting a "separate but equal" relationship.

Slayton, Michael K.

DER SOMMER IN DROYßIG, FROM SONATE 'DROYßIG' (COMPOSITION)

The *Sonate 'Droyßig'* was commissioned in 2005 by Ulrich Urban, Distinguished Professor of Piano at the Leipzig Conservatory, Germany. Droyßig is a small municipality of the Burgenlandkreis district in Sachsen-anhalt, fifty kilometers outside of Leipzig, where the pianist was born and spent his childhood. In the summer of 2004, Urban invited me to come to Droyßig and live in his father's house while writing this piece. The three movements of the work are as follows:

- "Droyßiger Wald" ("Droyßig Forest")
- "Das Schloß" ("The Castle"),
- "Der Sommer in Droyßig" ("Summer in Droyßig")

For the final movement of the work, I wanted to celebrate its people; to this end, I created a fantasy movement containing numerous quotations from the favorite musical works of the friends I made during the time I was living there. The musical landscape, therefore, becomes one of familiar intertwined with modern, as a rich 'Droyßig' tapestry is woven. The listener will hear brief excerpts from Mozart, Bach, Mendelssohn, Beethoven, Schubert, and Bartók. Conceptually, this merger of old and new brings to life what is best about Droyßig: rich history mingled with the modern world—a place where you can walk through a thirteenth-century church while listening to its guided narrative tour on your iPod.

The sonata was premiered, with Urban at the piano, at the Castle Droyßig in 2007. Since then, pianist Evan Mack has championed the work as part of his touring "American Recital," producing the sonata's American premiere as well as several performances abroad.

Stephan-Robinson, Anna

FORMAL CONFLICT IN PAUL SIMON'S "BORN IN PUERTO RICO" (PAPER)

In the growing field of popular music analysis, recent articles have focused on traditional music-theoretical topics such as harmony, counterpoint, and text-music relations. Discussion of form in this music—other than explorations of large-scale multipart works such as Genesis's "Supper's Ready" or Yes's "Close to the Edge"—has tended merely to supplement these topics. But shorter, less complicated songs are far more common and accessible; what can examination of formal construction tell us about these pieces?

Walter Everett has provided concise definitions of the typical sections of rock songs, and John Covach has enumerated how sections are typically combined into more or less standard forms. Musical, poetic, and rhetorical factors are used to delineate sections; most often they are aligned. Sometimes, however, the parameters conflict, resulting in a degree of musical ambiguity and enlivening what might otherwise be an unremarkable form. In this paper, I examine Paul Simon's song "Born in Puerto Rico" (1997), which presents specific formal problems that arise from conflicting parameters. The song is drawn from the score

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of the Broadway musical *The Capeman*, and portrays the protagonist's ambivalence about his origins and past. Each section seems at first to have a typical formal function, but as the song progresses, the conflicting parameters gradually cause one of the sections to take on new musical meanings. The resulting formal ambiguity expresses the protagonist's shifting emotions.

Stillwell, Corinne; Sauer, Gregory D.; Gainsford, Read
PAUL SCHOENFIELD'S CAFÉ MUSIC: A PERFORMANCE
(PERFORMANCE)

Paul Schoenfield's piano trio *Café Music*, written in 1987, is a colorful and evocative work that has wide appeal. In it, Schoenfield combines numerous popular idioms, mainly jazz, gypsy and Broadway, using classical forms and structure. The composer reports that he was inspired to write the piece after sitting in with the house trio at a popular restaurant in Minneapolis. Schoenfield says that his intention was to "write a kind of high-class dinner music—music which could be played at a restaurant, but might also (just barely) find its way into a concert hall." He may be displaying some false modesty here, as he created a highly entertaining, tautly constructed work that seamlessly fuses a cornucopia of styles. It has enjoyed great critical and popular success in concert halls throughout the U.S.

Stoia, Nicholas
FIVE TYPES OF BLUES SCHEME (PAPER)

Scholars often describe the musical frameworks of blues schemes simply by length in bars and harmonic structure, an approach suggesting that musicians fix upon the same components for every scheme. I propose that the components fixed upon by musicians vary from scheme to scheme, resulting in five types of musical framework, and present five short schemes as representatives of each type.

In blues schemes, the rhythmic structure is usually among the most consistent components, after which either the harmonic or melodic structure may be more consistent, creating two broad categories: those in which the rhythmic and harmonic structures are most consistent and the discant displays more variance and substitution, and those in which the rhythmic and melodic structures are more consistent and the harmony displays more variance and substitution. In both cases, the structure of the more consistent component generally informs the choices for substitution in the less consistent. Schemes in which the rhythm and harmony are more consistent account for three types of framework: those that support one, two, or several discants.

Schemes in which the rhythm and melody are more consistent account for two more types of framework: those in which the harmonic progression displays considerable variance and substitution, but performers nonetheless fix upon certain general requirements for it; and those in which performers do not fix upon many general requirements for the harmonic structure, but instead take their cues from the melodic structure.

Tabor, Michelle
TWO WORKS FROM SOUTH AMERICA: A STUDY IN CULTURAL CONTRASTS (PAPER)

This proposed presentation will consist of a lecture (15 minutes) about the compositions *Cantos del Peru* by Andres Sas, and *Caribe Piraña* by Alfonso Lopez, followed by the playing of recordings of these pieces (10 minutes). The lecture will present biographical and professional information about Sas and Lopez, and brief analyses of the two works. The recordings of the compositions, both for violin and piano, will feature the presenter as one of the performers.

Andres Sas (1900–1967), considered to be one of the outstanding Peruvian composers and musicologists of the twentieth century, had a lifelong interest in the indigenous music of Peru. Alfonso Lopez (b. 1972) holds the important position of concertmaster of the Venezuela Symphony Orchestra. His compositions reflect his fascination with the popular dance rhythms of the Caribbean area.

The pentatonic scales and falling third cadences in the melodies of *Cantos del Peru* are typical of Andean Indian music. These melodies are combined with traditional European forms and harmonies. The popular Caribbean dance rhythms found in the exuberant *Caribe Piraña*, are the result of a combination of aspects of the African musical heritage, like an emphasis on complex syncopated rhythms, with European harmonies (sometimes strongly dissonant), melodies, and forms.

The purpose of this presentation is to examine two different musical cultures from South America, using as examples two short compositions

inspired by these contrasting cultures. These pieces' clarity, brevity, attractiveness, and richness in musical elements, such as tonality, modality, rhythmic complexities, popular forms, traditional harmonies and forms, and more, make them ideal tools for many different teaching objectives.

Tinnin, Randall C.

CONTRASTS: COMPARISONS OF THE CONCOURS FOR CORNET AND TRUMPET FOR THE PARIS CONSERVATORY, 1900-1906 (LECTURE-RECITAL)

It is my goal to develop a historically informed performance and pedagogical style. To this end I will examine *Première Solo de Cornet à Pistons*, by Georges Hüe, and *Legend for Trumpet and Piano*, by Georges Enesco, offering stylistic insights into cornet and trumpet playing and pedagogy of the late 19th and early 20th centuries. I will offer a brief history of the cornet and trumpet classes at the Paris Conservatory, descriptions of the instruments used in the performance of this music, and stylistic distinctions between cornet and trumpet playing.

Venturini, Adriana

ORCHESTRAL EXCERPTS AND THEIR NECESSITY TO FUTURE CELLISTS (POSTER)

The majority of our cello students today will spend their careers in orchestras but are we as pedagogues doing our best to prepare them to win orchestral positions? In a survey of college syllabi from state and private collegiate institutions for cello majors and minors, I observed that cello orchestral excerpts were rarely required. Surveying cello audition lists from the last thirty years, I collected audition requirements from over eighty cello auditions held by thirty-eight orchestras, which I then combined into a master list. Not surprisingly the list was wide ranging including over 100 different pieces, but I discovered that there is a core set of only fifteen pieces that appear most often on audition sheets, some more than eighty percent of the time. This frequency of occurrence requires that students must know these excerpts if they are to win auditions.

These excerpts need not replace already established curricula for cello students, but rather will enrich their educations in order to better prepare them for their professional careers. If a cello student were to learn the excerpts on this list, they would be well prepared for the majority of orchestral auditions. The professional music performance world is a very competitive and challenging workplace, and while teaching a student these excerpts does not guarantee that they will someday become a cellist in a well paying orchestra, by incorporating excerpts into a curriculum we can give them the knowledge required to audition successfully.

Warfield, Scott

LIKE FATHER, LIKE SON, OR SOMETHING MORE? FRANZ STRAUSS'S "COPIES" OF HIS SON'S MANUSCRIPTS (PAPER)

The fundamentally conservative nature of Richard Strauss's music education has been an accepted fact virtually from the earliest published accounts of his life to the present day. His father, Franz Strauss, is always credited with having indoctrinated Richard with only Classical models and having overseen his son's studies under the conservative Munich Kapellmeister Friedrich Wilhelm Meyer. These influences are well known from a handful of secondary sources, chiefly Richard's "Reminiscences of My Father," the correspondence with his parents, and a few articles by Franz Trenner.

Beyond those anecdotal sources, manuscripts of Richard's works in the hand of his father attest to Franz's involvement in the early years of Richard's career. Those scores have generally been ignored, presumably because their descriptions as Abschriften in the catalogs of Mueller von Asow and Trenner suggest that there are no meaningful differences between Richard's autographs and his father's "copies." In fact, a close comparison of the extant pairs of manuscripts (from both father and son) for Richard's works shows that Franz's scores differ from his son's originals in several significant ways.

The sources for the *Serenade* (TrV 52), contain evidence of Franz's teaching of Classical style to his son, while others--the *Festmarsch*, Op. 1, the *Symphony in D minor* (TrV 94), and two later *Festmarsches* (TrV 135 and 157)--reveal how Franz edited or revised his son's music to improve its effect. Collectively, these manuscript pairs offer the first hard musical evidence of how Franz Strauss worked to promote his son's nascent career.

Wendland, Kristin; Link, Kacey

EVOLUTION OF THE ARGENTINE TANGO: A MULTIDISCIPLINARY VIEW OF THE HISTORY, THEORY, AND PRACTICE OF THE GUARDIA NUEVA (DEMONSTRATION)

This session will trace the evolution of the tango orchestra in Argentina from the 1920s to the present, demonstrating specific traits that define tango in the contexts of instrumental practices and musical techniques. First the presenters will establish the historical and theoretical framework of the art form by explaining how the tango musical elements of rhythm, melody, harmony, and form are executed, and by tracing the stylistic innovations of la guardia nueva, including the orchestras of Julio De Caro (1899-1980), Osvaldo Pugliese (1905-95), Carlos Di Sarli (1903-60), Aníbal Troilo (1914-75), and Alfredo Gobbi (1912-65). Then they will place the genre in contemporary contexts through the discussion of the developmental contributions of the great tango musicians at the end of the Golden Age, Horacio Salgán (1916-) in his *A Fuego Lento* and Astor Piazzolla (1921-1992) in his *La Camorra I*. Lastly, the presenters will illustrate examples by current tango musicians such as Sonia Possetti's (b. 1973) *Bailarina*, Damián Bolotín's (b. 1965) *Hora Pico*, and Pablo Ziegler's (b. 1944) *La Rayuela*.

Both presenters have carried out intensive fieldwork in Buenos Aires, including the 2007 CMS Tango Institute. Specific yeites (tango instrumental techniques) such as marcato, arrastre, síncopa and numerous percussive effects will be demonstrated by written, video, and audio primary sources from Argentina, as well as by live demonstrations on three core instruments of the tango ensemble: piano, violin, and bandoneón. Thus, session attendees will gain holistic and culturally well-informed insights into Argentine tango and its relevance in our musical world today.

Williamson, Abbie

THE EFFECTS OF PRIVATE LESSONS ON THE PERFORMANCE, ATTITUDE, MOTIVATION, SELF-CONCEPT, AND INVOLVEMENT OF DOBYNS-BENNETT HIGH SCHOOL BAND MEMBERS (PAPER)

Two hundred eighty-one high school band members grades 9-12 were surveyed to determine if private lesson instruction had an effect on their performance, involvement, attitude, and motivation in the Dobyns-Bennett High School Band. Audition scores from the initial chair seating at the beginning of Spring Semester 2008 were compared with private lesson participation to check for relationships. Results revealed significant differences in audition scores with those taking lessons scoring much higher. Students who took private lessons had a higher self-concept, were better performers, were more involved in band and other music activities, and had a more positive attitude about band and music in general than those not participating in lessons. Both groups felt the social aspect of band was more important than the musical aspect and both groups had similar attitudes about liking music and band.

Wolek, Nathan

MOBILE PERFORMANCE GROUP: TEACHING ADVANCED MUSICAL CONCEPTS THROUGH MULTIMEDIA PERFORMANCE (DEMONSTRATION)

Mobile Performance Group is a collaborative, multimedia project involving faculty and students from Stetson University's Digital Arts program. The group's primary mission is to find new ways of presenting art outside of traditional venues. Since 2004, MPG has fulfilled this objective by presenting a number of site-specific performances at festivals and conferences throughout the country. For each performance, members of MPG collect sounds and video from a given locale using digital equipment, edit the material into libraries based on common traits and use these libraries as the basis for a structured improvisation using laptop computers and specialized controllers. Requiring students to design their own instruments for our collective improvisation system provides a platform for them to apply advanced musical concepts including sound synthesis, audio processing, algorithmic composition, and gestural control. This demonstration will address technical methods used and discuss how these reinforce learning objectives within our interdisciplinary university program.

Wood, Charles E.

NICOLAE BRETAN, THE SILENCED ROMANIAN OPERA COMPOSER (PAPER)

While many artists enjoyed free expression during the twentieth century, others were stifled by suppressive rulers and regimes. The latter was the case with the Romanian composer, Nicolae Bretan. In 1947, the Communist Party (PCR) in Romania demanded Bretan force his daughter Judit to stop seeing an American diplomat and join the Communist Party. Though often persecuted, he refused. In a final response, the PCR declared Bretan a “non-person.” Though well-known to the Romanian and Hungarian public as a singer, stage director, and composer, Nicolae Bretan ceased to exist.

Bretan composed three one-act operas, *Lucafăarul*, *Golem*, and *Arald*, one four-act opera, *Horia*, sacred works, and over 200 art songs in Romanian, Hungarian, and German. This presentation shows the importance of Bretan’s works which contain uniquely Romanian substance within western models, the very types of work his young country sought and still seeks today to define its unique culture. Focusing on the one-act operas, this presentation uses excerpts (via Nimbus recordings) of Bretan’s music demonstrating his Wagnerian style orchestrations, his compositional techniques including his skillful composing of vocal lines. In addition, the composer’s careful development of libretti from the poetry of nationally treasured poets such as Mihai Eminescu is also discussed. As artists privileged to live in the free society, we share an obligation to help undo an injustice done not only to Bretan himself, but to all of us who respect the artistic achievements in Western culture and have been deprived of the artistry of Nicolae Bretan.

Zingara, James; Yang, Hui-Ting

FOR THE MARK OF TIME: A WORK FOR SOLO TRUMPET AND PIANO BY CARL VOLLRATH (PERFORMANCE)

For the Mark of Time is a piece for solo trumpet (and optional flugelhorn), which was composed in 2001. A memorial work, the piece’s inspiration was a young musician (named Mark) who was tragically killed by a drunk driver, just weeks before he was to begin studying music in college. Although not programmatic, Vollrath does utilize thematic material inspired by two of Mark’s favorite pieces, *The Firebird* by Stravinsky and *Symphony No. 3 (Organ)* by Camille Saint-Saens. Contrasting melancholic and exuberant moods help convey both a celebration of youth and talent as well as anguish over a life so prematurely lost. The optional use of flugelhorn makes this an important addition to the somewhat small list of repertoire for that instrument.

Dr. Carl Vollrath is a native of New York City and was a son of German immigrants. He has received degrees from Stetson University, Columbia University, and from Florida State University. He studied composition with Ernst von Dohnanyi, Carlisle Floyd and John Boda. From 1953 to 1956 he performed as a clarinetist with the U.S. Military Academy Band at West Point. In 1965, he joined the Troy University faculty, where he taught courses in theory, composition and music history until his retirement in 2001. Major works include six symphonies for band, an opera, *The Quest*, as well as many chamber works.

~

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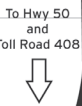
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A B C D E F G

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McCulloch Road



State Road 434 (Alafaya Trail)

Centaurus Dr West

Gemini Boulevard West

University Blvd

Central Florida Boulevard

Gemini Boulevard North

Gemini Boulevard South

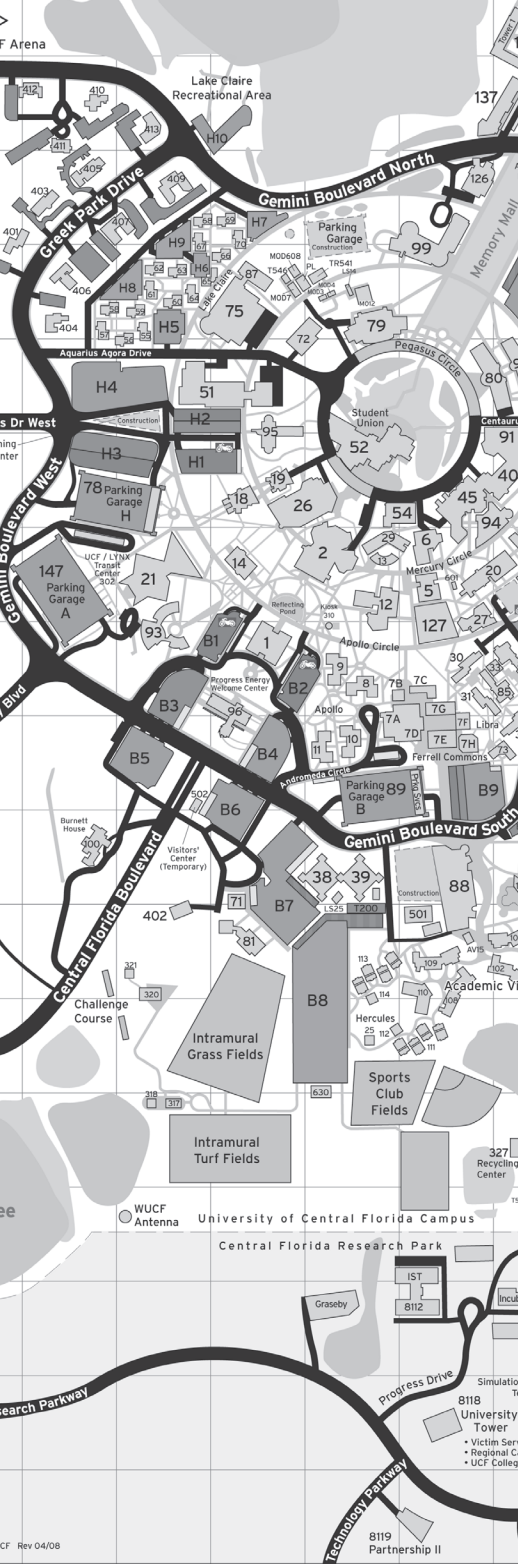
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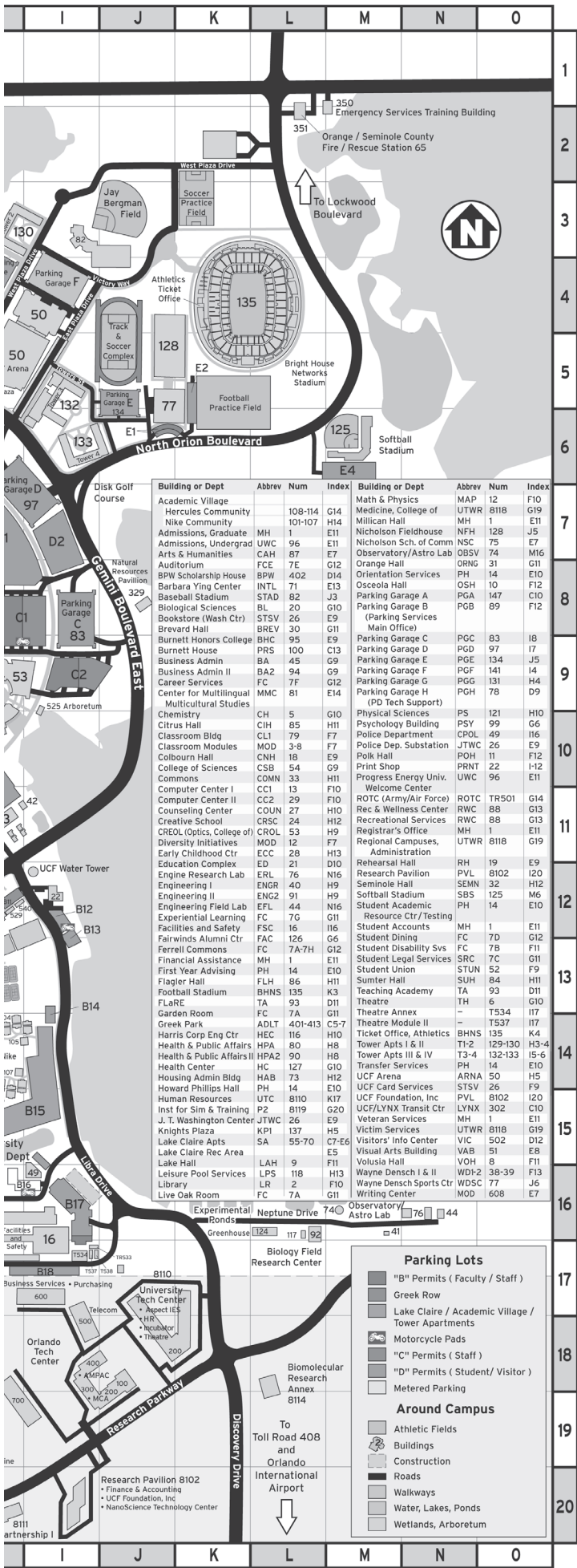
Research Parkway

Progress Drive

Technology Parkway

A B C D E F G





Building or Dept	Abbrev	Num	Index	Building or Dept	Abbrev	Num	Index
Academic Village				Math & Physics	MAP	12	F10
Hercules Community		108-114	G14	Medicine, College of	UTWR	8118	G19
Nike Community		101-107	E11	Millican Hall	MH	1	E11
Admissions, Graduate	MH	1	E11	Nicholson Fieldhouse	NFH	128	J5
Admissions, Undergrad	UWC	96	E11	Nicholson Sch. of Comm	NSC	75	E7
Arts & Humanities	CAH	87	E7	Observatory/Astro Lab	OBSV	74	M16
Auditorium	FCE	7E	G12	Orange Hall	ORNG	31	G11
BPW Scholarship House	BPW	402	D14	Orienteo Services	PH	14	E10
Barbara Ying Center	INTL	71	E13	Osceola Hall	OSH	10	F12
Baseball Stadium	STAD	82	J3	Parking Garage A	PGA	147	C10
Biological Sciences	BL	20	G10	Parking Garage B	PGB	89	F12
Bookstore (Wash Ctr)	STSV	26	E9	(Parking Services Main Office)			
Brevard Hall	BREV	30	G11	Parking Garage C	PGC	83	I8
Burnett Honors College	BHC	95	E9	Parking Garage D	PGD	97	I7
Burnett House	PRS	100	C13	Parking Garage E	PGE	134	J5
Business Admin	BA	45	G9	Parking Garage F	PGF	141	I4
Business Admin II	BA2	94	G9	Parking Garage G	PGG	131	H4
Career Services	FC	7F	G12	Parking Garage H	PGH	78	D9
Center for Multilingual	MMC	81	E14	(PD Tech Support)			
Multicultural Studies				Physical Sciences	PS	121	H10
Chemistry	CH	5	G10	Psychology Building	PSY	99	G6
Citrus Hall	CIH	85	H11	Police Department	CPOL	49	I16
Classroom Bldg	CL1	79	F7	Police Dep. Substation	JTWC	26	F12
Classroom Modules	MOD	3-8	F7	Polk Hall	POH	11	E9
Colbourn Hall	CNH	18	E9	Print Shop	PRNT	22	I12
College of Sciences	CSB	54	G9	Progress Energy Univ. Welcome Center	UWC	96	E11
Commons	COMN	33	H11	ROTC (Army/Air Force)	ROTC	TR501	G14
Computer Center I	CC1	13	F10	Rec & Wellness Center	RWC	88	G13
Computer Center II	CC2	29	F10	Recreational Services	RWC	88	G13
Counseling Center	COUN	27	H10	Registrar's Office	MH	1	E11
Creative School	CRSC	24	H12	Regional Campuses, Administration	UTWR	8118	G19
CREOL (Optics, College of)	CROL	53	H9	Rehearsal Hall	RH	19	E9
Diversity Initiatives	MOD	12	F7	Research Pavilion	PVL	8102	I20
Early Childhood Ctr	ECC	28	H13	Seminole Hall	SEMN	32	H12
Education Complex	ED	21	D10	Softball Stadium	SBS	125	M6
Engineering Research Lab	ERL	76	N16	Student Academic Resource Ctr / Testing	PH	14	E10
Engineering I	ENGR	40	H9	Student Accounts	MH	1	E11
Engineering II	ENGR2	91	H9	Student Dining	FC	7D	G12
Engineering Field Lab	EFL	44	N16	Student Disability Svcs	FC	7B	F11
Experiential Learning	FC	7G	G11	Student Legal Services	SRC	7C	G11
Facilities and Safety	FSC	16	I16	Student Union	STUN	52	F9
Fairwinds Alumni Ctr	FAC	126	G6	Sumter Hall	SUH	84	H11
Ferrell Commons	FC	7A-7H	G11	Teaching Academy	TA	93	D11
Financial Assistance	MH	1	E12	Theatre	TH	6	G10
First Year Advising	PH	14	E10	Theatre Annex	-	TS34	I17
Flagler Hall	FLH	86	H11	Theatre Module II	-	TS37	I17
Football Stadium	BHNS	135	K3	Ticket Office, Athletics	BHNS	135	K4
FLaRE	TA	93	D11	Tower Apts I & II	TI-2	129-130	H3-4
Garden Room	FC	7A	G11	Tower Apts III & IV	TI-3	132-133	I5-6
Greek Park	ADLT	401-413	C5-7	Transfer Services	PH	14	E10
Harris Corp Eng Ctr	HEC	116	H10	UCF Arena	ARNA	50	H5
Health & Public Affairs	HPA	80	H8	UCF Card Services	STSV	26	F9
Health & Public Affairs II	HPA2	90	H8	UCF Foundation, Inc	PVL	8102	I20
Health Center	HC	127	G10	UCF/LYNX Transit Ctr	LYNX	302	C10
Housing Admin Bldg	HAB	73	H12	Veteran Services	MH	1	E11
Howard Phillips Hall	PH	14	E10	Victim Services	UTWR	8118	G19
Human Resources	UTC	8110	K17	Visitors' Info Center	VIC	502	D12
Inst for Sim & Training	P2	8119	G20	Visual Arts Building	VAB	51	E8
J. T. Washington Center	JTWC	26	E9	Volusia Hall	VOH	8	F11
Knights Plaza	KPI	137	H5	Wayne Densch I & II	WDI-2	38-39	F13
Lake Claire Apts	SA	55-70	C7-E6	Wayne Densch Sports Ctr	WDS-C	77	J6
Lake Claire Rec Area				Writing Center	MOD	608	E7
Lake Hall	LAH	9	F11				
Leisure Pool Services	LPS	118	H13				
Library	LR	2	F10				
Live Oak Room	FC	7A	G11				

Experimental Ponds	Neptune Drive	74	Observatory/Astro Lab	76	74
Greenhouse		124		117	92
					41

Parking Lots

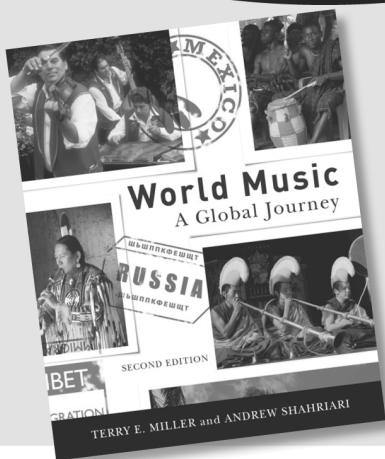
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